

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975.

Location of original: The National Art Library, Victoria and Albert Museum, London.

Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.



JOSIAH WEDGWOOD (1794)

"Done from an original picture, painted in Enamel, as large as life."
by GEORGE STURGES, R.A.



OLD WEDGWOOD
AND
OLD WEDGWOOD WARE.

HANDBOOK TO THE COLLECTION
FORMED BY
RICHARD AND GEORGE TANGYE.



WITH A SKETCH OF WEDGWOOD'S LIFE AND LABOURS,

AND,

A CHAPTER ON THE MARKS USED AT ETRURIA,

BY

F. RATHBONE.

With twenty-five illustrations and twenty-nine fac-simile marks.

LONDON:
F. RATHBONE, 20, ALFRED PLACE WEST, SOUTH KENSINGTON, S.W.

1885.



24. 7. 89.
1098.

BOROUGH OF BIRMINGHAM.

Museum and School of Art Committee.

THE MAYOR, ALDERMAN MARTINEAU, J.P.

ALDERMAN KENRICK, J.P., *Chairman*.

ALDERMAN BAKER.

COUNCILLOR BEALE.

" HARDMAN.

" MARTINEAU.

" OSLER.

" POLLACK.

" WALLIS.

MR. JOHN BRAGG.

" J. THACKRAY BUNCE, J.P.

" C. J. HART.

" JONATHAN PRATT.

" EDWIN SMITH.

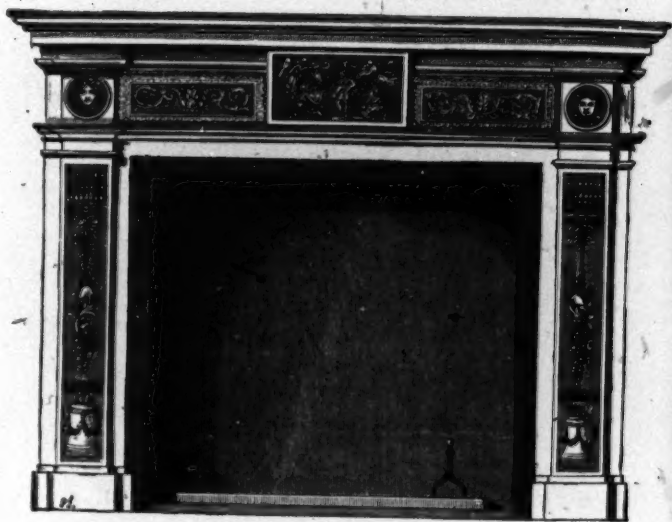
" J. H. STONE, J.P.

" EDMUND TONKS.

Keeper of the Museum and Art Gallery,

MR. WHITWORTH WALLIS.

(Formerly of the South Kensington Museum.)



ONE OF THE MANTELPIECES MADE FOR LONGTON HALL, 1777.

Twenty-three of the illustrations (from Meleyard's Life of Wedgwood) are inserted by the kind permission, of Godfrey Wedgwood, Esq.



INTRODUCTION.

The Collection herein described, has been acquired by Messrs. Richard and George Tangye, not as objects bought simply for their rarity, but as a series of representative specimens which could be exhibited as models to show designers, working men and others interested, beauty of form, colour, and suitable application of ornament.

As to the value of Art Collections, publicly shown and always accessible, especially in manufacturing and industrial centres, there can be no diversity of opinion. Those countries possessing museums containing fine works of art of all periods, have generally produced the best designers, and some of the best art workmen. A designer may be a skilled draughtsman, with a good general knowledge of art, but unless his eye is at times refreshed and restored by a sight of beautiful objects, especially those bearing upon his own special pursuit, he will gradually lose his skill and originality. It is certain that a good Continental designer, called to England, will at first produce work superior to any native artist, but in a short period he is found not to be equal to the other, and certainly inferior to him who has been trained under more favourable circumstances:

Messrs. Tangye began this collection by purchasing one formed by Mr. John Bragg, which did not represent one-fourth of the objects now catalogued; for it has since been enriched by some very important additions from the Sibson, De la Rue, Barlow, Flaxman, Tassie, Church, T. S. Walker, and other well-known collections, as opportunity offered.

A complete collection of Wedgwood has never been, and probably never will be, made: since it would mean the labour of a lifetime, and the purse of a millionaire. In this will be found good examples of every class—a fine series of busts and figures; vases in the jasper, agate, and basalt body; lamps; tea and coffee cabinet pieces in jasper of every known colour; bulb and root pots; jardinières; Queen's ware; examples of his contemporaries, Tassie, Adams, Turner, Palmer, Neale, and Enoch Wood; a very fine Portland or Barberini vase, one of the "first fifty," and with it one of Wedgwood's "trials," made for the vase, and partly polished; a copy of the original vase, before it was broken, made by Pichler, the gem engraver, and moulded in composition by Tassie, who afterwards destroyed the mould; gold, ivory, and other boxes; tea caddies, &c., mounted with cameos; and some specimens of old hand-wrought steel as mountings for the cameos, made in this district.

The portraits—a very interesting series of celebrities of the last century—some of whom are only celebrated by being honoured by a Wedgwood portrait—are well represented; with examples in all colours, including some of the rare 10 x 8 large portraits, in high relief, of which not more than twelve specimens are known.

The plaques, medallions, and cameos may also be compared. A cabinet of some cameos of all colours, many early trials, showing the various improvements in material and workmanship, is interesting from the fact that many of the cameos belonged to Thomas Bentley, Wedgwood's partner.

OLD WEDGWOOD.

One of the first questions of the curious is, "What is old Wedgwood?" I will endeavour within the limits of this handbook to make some answer. I must first ask the

reader to carefully note the difference between "*Old Wedgwood*," and "*Old Wedgwood WARE*." The inventor of it was particular in this classification,¹ and so should the student be, who desires to know something of this art.

It will be convenient to describe the first as anything *decorative*,² whether used for the cabinet, the walls, the mantelpiece, mounted for jewellery, or even for the table; as distinguished from the second, which is distinctly *ware*, made for every-day use; in fact, separating the ornamental from the useful. Wedgwood kept this broad division before him in his partnership with Bentley. The profits on the manufacture of his useful ware—perhaps four-fifths of the productions of Etruria—he kept for his own benefit, but the ornamental pieces only gave a share to Bentley. I am aware it is sometimes difficult to decide where the useful ends, and the ornamental begins, for some of the "Queen's Ware," notably the service made for the Empress of Russia, was so finely decorated with original drawings, colour, and gilding, that any one piece would be a prize for a collector to secure.

Certain tea-cups, &c., in the fine "jasper," of which specimens in every colour are here exhibited, were certainly intended for occasional table use, but their quality was so fine, and so distinct from anything hitherto made, that they may be called ornamental. The original cost was considerable, and they were, doubtless, only made for wealthy patrons.

¹ "May not usefull ware be comprehended under the simple definition of such vessels as are *made use of at meals*? This appears to me to be the most simple and natural line, and though it does not take in wash-hand basons and bottles, and a few such articles, they are of little consequence, and speak for themselves, nor wou this exclude any superb vessels for sideboards, or vases for desserts * * * as these articles wou be rather for show than use."—(*Wedgwood to Bentley, Sep. 3rd, 1770.*) *Metcyard.*

² "I am getting some boxes made neatly, and lined with silk or some fine stuff to keep and shew the tablets in * * * We should use every means in our power to make our customers believe they are not THE WARE."—(*Wedgwood to Bentley, 1778.*) *Metcyard.*

Josiah Wedgwood was born in 1730, at Burslem, Staffordshire, the youngest child of a numerous family. His ancestors for at least a century had been potters in the district. Such education as could be obtained in a country village ceased at the age of nine, on the death of his father. He was, in 1744, bound apprentice for five years to his brother, Thomas Wedgwood. His first venture in trade was a partnership with John Harrison and Thomas Alders, at Cliff Bank, near Stoke-on-Trent. This partnership not continuing long, he joined Thomas Whieldon for another short term. About 1759 he began business alone, but only in a small way. Gradually improving the quality of the pottery he made, his reputation, as well as his business, soon extended. His power, was shown in the improved methods of manufacture, in the economy of the workshops, in increased production and superior quality. In 1764 he married his cousin, Sarah Wedgwood. In 1766, Thomas Bentley, a Liverpool merchant, and for some time Wedgwood's agent in Liverpool, came into partnership, under the style of Wedgwood and Bentley. The extensive works, still existing, known as Etruria, one mile north of Stoke-on-Trent, were built by Wedgwood in 1769. Bentley died in 1780. In 1790 the firm included his sons Josiah, John, and Thomas. In 1793 his nephew, Thomas Byerley, joined the firm, under the style of Wedgwood, Sons, and Byerley. Wedgwood died January 3rd, 1795, aged sixty-five.

Early in his career (1760) his attention was turned to the state of the public roads in the district. The materials used in the manufacture, and the ware when finished, had to be conveyed over wretched lanes by means of pack-horses. The nearest navigable river was the Severn at Bridgnorth; the nearest turnpike road to Burslem was the Liverpool and London road at Lawton, on the east side of Cheshire. Through Wedgwood's exertions, helped by

other potters of the district, an Act was passed in 1763 extending the Liverpool turnpike road to Burslem. This was not all the petitioners wanted, but it proved to be an immense benefit to the trade of the district. Wedgwood afterwards became one of the most active supporters of the proposed canal through the district. He was appointed Treasurer to the company, and had the pleasure of seeing his new manufactory built upon the side of the canal.

Wedgwood was throughout life known for his generosity. At the close of the American War he contributed to the relief of British residents in that country. In 1792 he gave £250 towards the fund for the people of Poland. When in 1793 a public subscription was proposed for the relief of five thousand French clergy, driven from their country by the Revolution, he declined to contribute until the relief of the laity was included, considering that they were the greatest sufferers. Generous and liberal to his own workmen, a free library and a sick fund were attached to the works. By industry and good management he accumulated more than half-a-million of money.

Wedgwood's life and works are well described upon his monument, designed by Flaxman, in Stoke-on-Trent Church:—"Who converted a rude and inconsiderable Manufactory into an Elegant Art, and an important part of National Commerce."

The complete narrative of Wedgwood's labours would be too long for the purpose of this introduction. It must not be forgotten that when he commenced as a potter the Englishman's house was but poorly furnished with useful table ware. Excepting rude clay dishes, made by hand, with ornaments in "slip," made by the finger ends, little was seen upon the tables of the middle class but pewter and even wooden ware. The better kinds of earthenware, known as "salt glaze," were possibly too costly for the use

of the million. The wealthy could easily obtain the best that was manufactured, also Oriental and other porcelain. Wedgwood, by successive improvements in the body, glaze, and firing of his earthenware, and by economy and increased production, brought it within the reach of a larger class of users. He was appointed potter to Queen Charlotte in 1762, and named his earthenware "Queen's Ware," a name which still exists; for in some American towns to this day a dealer in earthenware will describe himself as "dealer in Queen's Ware." The most valuable qualities of his earthenware were durability, lightness, and beauty of form. At first simply plain, afterwards decorated with coloured lines, the more elaborate and costly services with Etruscan and other coloured borders, were painted and often gilt by hand. Owing to the invention of printing on pottery by Sadler, of Liverpool, he was enabled to still further lessen the cost of his decorated ware, because the outline could be printed and then quickly filled in with colour by a less experienced workman.

As in most manufactories, the useful department was the life of the concern. So vast had become the business, that in 1769, it is said as many as fifty splendid dinner and dessert services were sent to America in one cargo. His ware found its way to every country. A French traveller of the time remarked that from Calais to St. Petersburg one was served in every inn with Wedgwood ware. By the success of this branch he was enabled to develop fully the ornamental part of his manufactory.

The previous remarks refer only to "The Ware." I now endeavour to give some account of the higher branch of his production—the ornamental. Wedgwood's creative part began with nearly every "body," or combination of clays he used.

The Black Basalt, or Egyptian Black, had been used in the district for many years previously, but of a poor colour and texture. Wedgwood's Basalt, by successive improvements, was made one of the most durable, solid, and valuable materials ever produced, capable of bearing a stronger fire than the natural basalt and of producing sparks when struck with steel. In this material fine busts, figures, vases, plaques, medallions and many useful articles were made during his lifetime. The basalt, now made at Etruria, is in every way equal to the old material. A piece of Wedgwood basalt is usually kept by jewellers and dealers in gold and silver as a touch stone for the purpose of testing the quality of metals with acid.

White porcelain biscuit,¹ with a smooth wax-like surface, a very beautiful material, was brought out after the basalt, but probably not much used. Some plaques, portraits, and déjeuner cups and saucers are at times met with in this material.

Terra-cotta, imitating porphyry, granite, and other natural stones, was used for large early vases, (often with gilt handles,) bulb, and flower pots, &c. There are two bodies used in this class, one, an earthenware cream colour, with the colour painted on the surface; the other and later-perfected body for this work was a solid one, the colours being mixed in the mass. These vases are often wrongly described as polished, they are always glazed. The plinths of these vases are either of black basalt or of fine white jasper. Many good specimens only show traces of the original gilding on the handles and ornaments.

Jasper, so named by himself, was one of his best known materials, and to which he gave hundreds of experiments before it was satisfactory. This body was used for fine

¹ "Biscuit Ware," is said to be so called from the French "bis" again, and "cuit" baked, giving a special surface. The word is also used for any kind of unglazed pottery.

art work exclusively, and nothing could be better adapted for the purpose. It is a white porcelain biscuit, semi-transparent, nearly as dense as the basalt, and with the curious property of receiving colour throughout its substance. In this material all his finest pieces were made, plaques, medallions, cameos, vases, scent bottles, cabinet tea services, and many other ornamental pieces. When the colour was mixed with the mass it was called "solid jasper." Sometimes, especially with the blue colour, the bottoms of vases, &c., fired much paler than the other part. To correct this defect Wedgwood adopted "dipping," i.e. the body was made of the pure white jasper, dipped with the colour only on the surface. The density and beauty of this material will be noticed where polished on the edges, especially if "laminated," by which term is meant the process of introducing on the outer edges of a plaque or medallion a layer of white, or of a darker blue colour. When the edge is polished it has the effect of a cameo of three strata. (The plaque of the Five Muses in this collection is a very fine example.)

Bamboo, or cane-coloured biscuit, and red terra-cotta were also much improved, but to the end were never very satisfactory. The great difficulty seemed to be the coloured relief staining the body.

The Mortar Composition, described in his catalogue as "a porcelain bisqué of extreme hardness little inferior to agate," was a most valuable invention. It was, and is used for mortars and chemical vessels, and is doubtless the best material ever used for this purpose.

The colour used by Wedgwood for the ground, and often for the relief, is as varied as the material on which it was placed. It may be said the scale of colour used was as extensive as in any fabric, old or modern. The pale blue is the best known; in fact, some have an idea that if

not of a blue colour the piece cannot be Wedgwood. The unglazed pieces are found in the following colours:—

Black Basalt. The earlier showing traces of iron, and a little red in tone.

Black Jasper. Three tints, both solid and dipped.

Blue. Five tints, from grey cobalt to deep ultramarine.

Green. Six tints, from pale sea-green to deep olive.

Red Terra-cotta. Three tints, from orange to deep red.

Lilac, Rose, and Plum colour.

Chocolate.

Buff, Cane, Brown Yellow, and Canary Yellow.

White. Four tints, from biscuit or unglazed earthenware to the pure white jasper.

The above colours were varied in many ways. For example, the reliefs could be red, ground-black, or *vice versa*. We also find white, black, chocolate, green, and red on the cane-coloured ground; white on black; or black on white. The combination of three colours on the medallions and vases is very effective; many pieces of that description are exhibited here.

The above list of colours does not touch upon the pieces made of the imitation natural stone, lustre, Queen's ware, and other bodies, the colours of which are as varied as their forms.

To give some idea of the variety and extent of Wedgwood's manufactures, I quote from the catalogue of 1787, the sixth and last edition in English, published in his lifetime. In this Catalogue he arranges his productions as follows:—

“Class I. Section I.: Small Cameos from Egyptian, Greek, Roman, and Antique Gems. 637 subjects.

- Class I. Section II.: Intaglios or Seals. 391 subjects.
- " II. Large Bas-Reliefs, Medallions, Tablets, &c. 275 subjects.
- " III. to X. Biographical and Historical Suites, including Portraits of Kings and Queens, Philosophers, Statesmen, Artists, Poets, Divines, &c., of ancient and modern times. 881 subjects.
- " XI. Busts, Statues, Animals, &c. 113 subjects.
- " XII. Various kinds of Lamps and Candelabra.
- " XIII. Tea and Coffee Equipages.
- " XIV. Flower and Root Pots.
- " XV. Ornamental Vases in terra-cotta, imitating natural stones.
- " XVI. Ornamental Vases in black basalt with bas-relief ornaments, &c.
- " XVII. Vases, Pateras, Tablets, &c., with encaustic paintings.
- " XVIII. Vases, Tripods, and other Ornaments in the Jasper, with coloured grounds and white bas-reliefs.
- " XIX. Ink Vessels, Paint Chests, Eye Cups, Mortars, and Chemical Vases.
- " XX. Thermometers for measuring the degrees of heat above ignition."

Many quaint and curious pieces of Ceramic work had been made by English potters, centuries before Wedgwood, but it was left to him to shew what could be accomplished by a master mind. His admiration for Etruscan, Greek, and Roman art is seen in all he touched. He would take the form of an old Etruscan vase and produce another

which would not be a copy, but of such delicate and beautiful outline that it might have been designed in ancient Etruria and not in prosaic Staffordshire.

Wedgwood was not only a great potter, but a man of very extensive scientific knowledge, a good chemist¹ and geologist, a member of the Royal and other societies, and numbered among his friends Sir Joseph Banks, Priestley, and other celebrities of the time. To his experiments we owe the invention of many new, and the improvement of other, bodies used in the pottery manufacture. We have also to give him credit for the beauty of form, the right use of ornament, and the proper application of designs² made by his modellers and artists.

As a great commander is known by the selection of his generals so was Wedgwood by the choice of his artists and

¹ Professor Church, in his "English Earthenware" (1884, page 78), says:—"The notion, which has been industriously spread by his biographers, that Wedgwood was a good chemist, and that he applied his knowledge of chemistry in the improvement of his wares is not correct * * * The trial of recipes (for bodies, colours, and glazes, gathered from all quarters, and repeated modifications of the materials and proportions, constituted Wedgwood's experimental work." Josiah Wedgwood was a Fellow of both the Royal Society and the Society of Antiquaries, and contributed several papers to the transactions of the first. One of them will be found No. xvii., vol. lxxx. for the year 1790. "*On the Analysis of a mineral substance from New South Wales.*" In a letter from Josiah Wedgwood, Esq., F.R.S. and A.S. to Sir Joseph Banks, Bart., P.R.S. Read April 15, 1790." This paper occupies fifteen pages of the journal, and is a most complete and exhaustive account of his experiments. It will, I think, be the opinion of most readers of Wedgwood's biography that Mr. Church's criticism is not borne out by facts. That the universal tribute of Wedgwood's contemporaries to his scientific knowledge and research is more likely to be the correct one.

² Wedgwood's own words are "I have endeavoured to preserve the style and spirit, or, if you please, the elegant simplicity of antique forms, and so doing to introduce all the variety I was able, and this Sir William Hamilton assures me I may venture to do. * * * Was anything of consequence done in the cameo or medallion kind before you? In real stones and in imitation of real stones in paste, or soft coloured glass, much has formerly been done, witness the Portland vase and numberless pieces of inferior note. Basso-relievos of various sizes have likewise been made of a warm brown earth of one colour; but of the improved kind of two or more colours, and a true porcelain texture, none were made by the ancients or attempted by the moderns, that I ever heard of till some of them began to copy my jasper cameos." (Wedgwood to Darwin, June 28, 1789.) *Meteyard.*

modellers. The list of those from whose designs he worked would be a lengthy one—Flaxman,¹ Hackwood, Webber, Tassie,² Hoskins, Pichler, Parker, Stephan, Keeling, Boote, Bacon, Joachim Smith, Sir Joshua Reynolds, Gosset, Pacetti, Stothard, Stubbs, De Vere, Le Brun, Lady Templeton, Lady Beauclerck, Miss Crewe, and Mrs. Landre—are names that one can call to mind. Probably the list could be trebled. His earliest models were sulphur casts from the antique gems made by Tassie and others; later he adopted more original designs, and the best talent of the day was sought for and encouraged.

¹ John Flaxman, perhaps our greatest Sculptor and Designer, was born in York, 1755. His father was a figure modeller, and worked for Roubiliac, Scheemackers, and other sculptors, who settled in London the year of his son's birth, living at one time in New Street, Covent Garden. Young Flaxman, from a child, cultivated his talent for designing, especially in the direction of Greek art. He began to study at the Royal Academy in 1770. His first introduction to Wedgwood was in 1775, designing the well known pair of wine and water vases in March of that year, at a charge of three guineas! He married Miss Anne Denman, who went with him to Rome in 1787. During his residence in Italy, a period of seven years, much of his best work was executed—many fine plaques and medallions for Wedgwood; designs illustrating Homer, Æschylus, and Dante. He was elected A.R.A. in 1797, and Professor of Sculpture in 1810. His best known monuments are to Lord Mansfield in Westminster Abbey; Nelson, Howe, and Sir Joshua Reynolds in St. Paul's. He also designed many fine works for execution in silver and other metals. The shield of Achilles was his last important work. Canova said "You come to Rome to admire my works, while you possess in your own country, in Flaxman, an artist whose designs excel in classical grace all that I am acquainted with in modern art." Flaxman died in 1826.

² James Tassie was born at Pollokshaws, near Glasgow, in 1735. About the year 1754, Robert and Andrew Foulis, the celebrated printers, with that taste and public spirit which marked their whole career, having purchased and exhibited a number of pictures, founded an Academy of Fine Arts in Glasgow. Tassie seized that opportunity for studying art, and he and David Allan became the two most distinguished pupils of a school which, though of short duration, influenced most favourably the development of Scottish Art. Tassie modelled admirably; his medallion portraits were of high excellence. These were first executed in wax, and afterwards cast in what is styled enamel, a sort of vitreous paste composition, invented by himself and Dr. Quin, of Dublin, whither Tassie, on leaving Foulis' Academy, had gone in search of employment. He settled in London in 1766, and turned his paste invention to account by taking casts from gems and reproducing them. For years he had a hard struggle; diffident and unknown, he lacked advantages for obtaining introductions to the possessors of cabinets of valuable gems, but by indomitable perse-

It is difficult to state with certainty, what subjects were designed by the artists mentioned. In the original catalogues the designers' names are given to a few subjects. Flaxman designed the largest portion, Webber and Hackwood modelled the Portland vase, Keeling, Hackwood, and Hollingshead produced the best of the busts.

Wedgwood himself was a good modeller. Speaking of the fine bust of Virgil he says, "Having gone as far as I could by way of precept, I this morning resumed my old employment, took the modelling tools into my own hands and made one side of the head pretty near like the gem, and am to take another stroke at him this afternoon. I have opened his mouth, and shall send him to you singing some of his own divine poems."¹ The three old women upon the cover of the hanging lamp, and also upon some vases, were also designed by Wedgwood.

verance he gradually made way. In 1775 he published his first Catalogue, "A Catalogue of Impressions in Sulphur of Antique and Modern Gems, from which pastes are made and sold by J. Tassie, Compton Street, second door from Greek Street, Soho." This Catalogue is remarkably well got up, with an engraved title, and vignette of the Duke Strozzi "Medusa." Under the date are the words "Price 1s. 6d." The quaint apology in the preface is worded "The Catalogue is of such length as to be too costly to be distributed gratis; but its being something more than a simple Catalogue gives room to hope that an indulgent public will not scruple to defray the charge of printing."

Tassie's reputation now widely spread, and the first Cabinets in Europe were open to his use. With such wonderful perseverance and success were Tassie's labours continued, that the small volume of 1775 was followed, in 1791, by "A descriptive Catalogue of a General Collection of Ancient and Modern Gems, Cameos as well as Intaglios, taken from the most celebrated Cabinets in Europe, and cast in coloured pastes, white enamel, and sulphur, by James Tassie, written in English and French by Rudolph Eric Raspe." Tassie at this time residing at "No. 20, the east side of Leicester Fields." This work is in two volumes, quarto, with many plates, and forms the most ample and the most valuable index known of this kind of art. James Tassie died in 1799, at the age of sixty-four, and his collection then numbered 16,000.

William Tassie, his nephew, born in London, 1777, succeeded him, and carried on the business of a Modeller and Collector of Casts of Gems. He added largely to the collection of gems made by his predecessor, making up the number to 20,000, and retired after a successful career. He died at Kensington, 26th October, 1860.

¹ Wedgwood to Bentley, Aug. 2 1779. *Museum.*

In a subsequent letter (Aug. 12, 1779) Wedgwood says, "We have just finished the new bust of Virgil, but not to my entire satisfaction. I am now beginning upon Rousseau."

The Portland, or Barberini Vase was, perhaps, one of Wedgwood's greatest works. It is a copy from the antique—but such a copy! If Wedgwood's reputation as the greatest English potter rested solely upon this one example, it would be enough. A fine specimen of the "first fifty" (like the one in this collection), is justly estimated as the most perfect ceramic work of any period or country.

The original vase was discovered about 1635, in a sarcophagus, buried beneath a mound of earth, near Rome. The inscription on the sarcophagus is to the memory of the Emperor Alexander Severus, and his mother, Julia Mammœa, both killed during a revolt in Germany, A.D. 235. The vase probably contained the ashes of the Emperor and his mother. It was sold by the Barberini family to Sir William Hamilton, who brought it to this country in 1784, and sold it to the Duchess of Portland. Sir William wrote to Wedgwood—"Except the Apollo Belvedere, the Niobes, and two or three others of the first-class marbles, I do not believe that there are any monuments of antiquity existing that were executed by so great an artist; and I have no doubt of this being a work of the time of Alexander the Great, and was probably brought out of Asia by Alexander."

The Duke of Portland lent the vase to Wedgwood to copy, who soon discovered that the material it was carved from was glass, and not onyx, as had been decided by many experts. The ground was a very dark blue, which had been covered with a layer of white, the whole then cut away to the blue by the gem engraver.*

* Some remarkable examples of Chinese snuff-bottles, a sort of glass-cameo, white on blue or black glass, will be found among the Bragge Collection.



THE BARBERINI OR PORTLAND VASE.



Much has been written upon the subject of the bas-reliefs, but nothing is quite certain as to the story they tell. The most probable explanation is that it represents an allegory of human life.

Webber, Hackwood, and other modellers were three years completing the necessary models, and Wedgwood made many experiments and trials¹ for the body of the vase, which was finally completed in bluish-black solid jasper, reliefs in white. The reliefs were most carefully undercut by the modeller, and polished after firing. It is thought some copies were tinted in the half-tones and shadowed parts.

Wedgwood proposed to issue fifty copies at 50 guineas each. It is said that the great cost of producing the vase was never recouped by the subscription—indeed it is doubtful if more than thirty copies of the first issue were ever made.

The vase has been reproduced at Etruria many times during this century, and also by other potters. The best of the modern copies was issued at Etruria in 1882, carefully finished by a gem engraver. Copies were sold by subscription at 40 guineas each.

The original vase was unfortunately broken in 1845 by an insane visitor to the British Museum. It has since been carefully restored and is again on view.

Of Wedgwood's connection with Birmingham much information is given by his biographers. Birmingham in 1741, according to Hutton, contained upwards of 24,000 inhabitants, being more than twice the size of Manchester. It was, at that time, the centre of a great industrial dis-

¹ One of the trial pieces is exhibited with the vase in this collection. A small portion has been polished, after firing.

trict, and, as now, the chief town of the Midlands. At that date the town was able to support a weekly newspaper (*Aris's Birmingham Gazette*). The town was resorted to by potters for colours and other material used in their business, and also for the sale of the finished pottery. Wedgwood made many business journeys thereto from the time he was a partner with Whieldon, and often halted there on his frequent journeys to and from London.¹

Matthew Boulton, whose acquaintance with Josiah Wedgwood began about 1761, was then in treaty for the lease of Soho, the foundations for the extensive manufactory being laid about 1764, and completed at a cost of £9,000. Boulton's manufacture in the first few years consisted of plated goods, buttons, snuff-boxes, buckles, and every variety of ornaments, in steel, ormolu, bronze, and enamel. With the help of Fothergill, who was Boulton's partner about 1768, the manufacture was brought to its greatest perfection. Their metal ornaments had an extensive sale all over Europe, but especially in Russia. Wedgwood's best work was for many years mounted there, or combined in some way with Soho work. These were blue and white cylinders, with ormolu mounts, and glass lustres

"Greek St., 14th June, 1784.

"Dear Sir,

"I have recd your drawings and good letter by the coach, but all that I can do in this bustling place, and without having you personally of the council, is to thank you for them, and to say that I will make Birma in my way home, when I hope we shall together settle all things relative to the engine mill.

"The day is not yet fixed for our departure, but I hope it will be all this week.

"Do you know that our potters are frighted out their senses at your mills? I will tell you more when I have the pleasure of seeing you. Adieu.

"Yours sincerely,

"JOS. WEDGWOOD."

(Wedgwood to Brindley. The original letter in the possession of Richard Tangye, Esq.)

as candelabra, small cameos as buttons, in steel and ormolu, and an endless variety of boxes and other articles. The connection was kept up until the advent of James Watt, when, as Wedgwood says, "Certain steam engines have lifted our friends out of the steel toy and sleeve button business."

One of Boulton and Watt's steam engines is still in use at Etruria, but the original "sun and planet" action was done away with in 1865. Wedgwood lent Boulton £5,000, the principal and interest being all repaid in 1792. Metal frames for the portraits, and medallions, and even for the largest plaques, were made in the district, many probably at Soho. The series of large plaques of the Wedgwood and Bentley period made for Prince Galitzin, were mounted in ormolu frames with a ribbon ornament at the top. The steel mounts for cameos, as buttons, girdle buckles, &c., and the gold and silver tops for scent bottles were made by other manufacturers in Birmingham and Wolverhampton. In 1785 Wedgwood received the thanks of the Birmingham Commercial Committee for his exertions in favour of the manufactures of the country. The celebrated Priestley was one of his most intimate friends, and it is said that all his chemical vessels were made for him at Etruria free of charge.

As a matter of course the novelty and success of Wedgwood's manufacture brought rivals in competition with Etruria. Some biographers describe them as forgers, and that as soon as a new pattern vase was sent to the London

The cameos were used for mounting in the following articles :—

Rings*	Locketts	Desks	Mixed metal	Chests of drawers
Chatelaines*	Coat buttons*	Hangers	vases	Cabinets
Chains	Opera glasses*	Swords*	Mixed metal	Buffets
Hair pins	Smelling bottles*	Daggers	urns	Chairs
Watches	Snuff boxes*	Door handles	Mixed metal	Swivels
Buckles (all kinds)	Etui cases*	Bell pull handles	boxes	Tea caddies*
Bracelets*	Patch boxes*	Cloak pins	Mixed metal	Clocks
Brooches*	Toilet boxes	Hat pins	lamps	Scarf pins*
Watch keys*	Work boxes	Window shutters	Coach panels	

Examples marked * can be found in this collection

Meteyard.

show rooms, some one, disguised as a customer, would purchase it for copying by other makers. Wedgwood himself frequently refers to imitators, and even states they did not stop at copying his work, but forged his name also. This cannot have been done to any great extent, for none of the so-called forgeries are ever met with. Turner, Adams, Palmer, Neale, Mayer, Spode, and others made pieces of similar colours and designs to those of Wedgwood, but in no instance do we find the actual form or even the colour copied. Again, they are nearly always marked with the maker's name, and if unmarked can be identified at once by anyone familiar with Wedgwood. Turner's work is perhaps the best; good specimens are somewhat rare, and nearly as costly as Wedgwood. The Sèvres manufactory produced many portraits, medallions, plaques, some fine tea and coffee services, in a porcelain with blue ground and white reliefs. Except in the colour these were not even copies; the subjects are original, excepting "Poor Maria" from Sterne's *Sentimental Journey*, and one or two others, common to all. The surface is generally rougher than Wedgwood, and of a colder blue,¹ but other colours were made.

Dresden, other German factories, and Lisbon also attempted something of the kind, but the result was very poor, and evidently soon given up. An extensive factory at Sarréguemines was started, with some English workmen from Staffordshire. Some tea and coffee services, vases, &c., were made there in a coarse material much resembling jasper, the forms generally of the style in vogue about 1805. The nearest thing to Old Wedgwood is modern. The manufacture of the jasper has been revived at Etruria at intervals during this century, and some is still made, but not to a great extent. Modern Wedgwood is an excellent guide to a knowledge of the old manufacture. It

¹ There are two good specimens of this manufacture in the collection.

is quite as decorative, and, of course, very much less in cost. The learner will soon be able, by a careful comparison, to tell one from the other. Specimens of the plaques, vases, and medallions are represented here. The observer will notice the pale blue colour on the modern work, as being of a much brighter tint than that upon the old. It is said that the cobalt used by Josiah was not quite pure, and that it took a greyish colour in the fire. The modern cobalt, being more purified, produces a brighter but certainly not a more beautiful colour. Nearly all the old factories, Sèvres, Dresden, Copenhagen, Capo di Monte, still reproduce the old forms, but this does not affect the appreciation of the old work. Perhaps the worst that can be said of modern reproduction, Wedgwood included, is that it is often sold for old by unscrupulous, sometimes ignorant, dealers, to collectors of limited experience.

Excellent biographies of Wedgwood were written by my friend, the late Miss Meteyard, and Mr. Llewellyn Jewitt, to which the reader may refer for more information respecting the great potter. It is, however, quite possible to write a good biography of Wedgwood, and not to be so successful when speaking of his manufacture. Miss Meteyard wrote in 1875, "The Wedgwood Handbook: A Manual for Collectors, treating of the Marks, Monograms, and other tests of the old period of manufacture." Such a book would be invaluable to a collector of Wedgwood if the statements therein made were trustworthy. Unfortunately they are not, for the book is full of misleading paragraphs from beginning to end. Marks are given which never existed, and engraved in *fac-simile*! and we are told that the finest portrait medallions and plaques were polished by the lapidary after firing. Wedgwood certainly speaks of polishing, but he referred to the *edges* of the cameos, plaques, and medallions. This was necessary, especially with small cameos for mounting in jewellery, &c., because a true oval, made in the clay state, would not be true after firing.

Many other errors occur. Some of the well-known marks such as the round stamp, Wedgwood and Bentley, Etruria, are given as in *fac-simile*, with modern "sans serif" letters! The old mark was, of course, in Roman capitals, as used in all the stamps of the time. I have given examples of both in the following chapter upon Marks.

We are also told in the same handbook (page 206), that the bust of Voltaire "was much bought by the clergy of those times—in *black*—as an indication of the great philosopher's presumed connection with the devil!"

One of the best criticisms upon Wedgwood and his work is contained in the address delivered by the Right Hon. W. E. Gladstone, on the occasion of laying the foundation stone of the Wedgwood Memorial Institute at Burslem, October 26th, 1863, in which he says:—

"It is in the association of beauty with utility, each of them taken according to its largest sense, in the business of industrial production that we are to look for the peculiar pre-eminence, I will not scruple to say the peculiar greatness, of Wedgwood. His most signal and characteristic merit lay, as I have said, in the firmness and fulness with which he perceived the true law of what we term the Industrial Art, or in other words, of the application of the higher Art to Industry; the law which teaches us to aim first at giving to every object the greatest possible degree of fitness and convenience for its purpose, and next at making it the vehicle of the highest degree of Beauty which, compatibly with that fitness and convenience, it will bear; which does not, I need hardly say, substitute the secondary for the primary end, but which recognises, as part of the business of production, the study to harmonise the two. To have a strong grasp of this principle, and to work it out to its results in the details of a vast and varied manufacture, is a praise, high enough for any man, at any time, and in any place. But it was higher and more peculiar, as I think, in

the case of Wedgwood, than in almost any other case it could be. For that truth of Art, which he saw so clearly, and which lies at the root of excellence, was one, of which England, his country, has not usually had a perception at all corresponding in strength and fulness with her other rare endowments. She has long taken a lead among the nations of Europe for the cheapness of her manufactures: not so for their beauty. And if the day shall ever come, when she shall be as eminent in true taste, as she is now in economy of production, my belief is that that result will probably be due to no other single man in so great a degree as to Wedgwood.

“Considering all which England has done in the sphere of pure beauty on the one side, and the sphere of cheap and useful manufacture on the other, it not only is needless, but would be irrational, to suppose that she lies under any radical or incurable incapacity for excelling also in that intermediate sphere, where the two join hands, and where Wedgwood gained the distinctions which have made him, in the language of Mr. Smiles, the ‘illustrious’ Wedgwood. Do not think that Wedgwood should be regarded as a strange phenomenon, no more native to us and ours than a meteoric stone from heaven; as a happy accident, without example, and without return. Rare indeed is the appearance of such men in the history of industry: single perhaps it may have been among ourselves, for whatever the merits of others, such in particular as Mr. Minton, yet I for one should scruple to place any of them in the same class with Wedgwood; no one is like him, no one, it may almost be said, is even second to him;

‘Nec viget quicquam simile aut secundum;’

but the line on which he moved is a line, on which every one, engaged in manufacture of whatever branch, may move after him, and like him. And, as it is the wisdom of man universally to watch against his besetting errors, and to strengthen himself in his weakest points, so it is the

study and following of Wedgwood, and of Wedgwood's principles, which may confidently be recommended to our producers as the specific cure for the specific weakness of English industry. Of imagination, fancy, taste, of the highest cultivation in all its forms, this great nation has abundance. Of industry, skill, perseverance, mechanical contrivance, it has a yet larger stock, which overflows our narrow bounds, and floods the world. The one great want is, to bring these two groups of qualities harmoniously together; and this was the peculiar excellence of Wedgwood; his excellence, peculiar in such a degree, as to give his name a place above every other, so far as I know, in the history of British industry, and remarkable, and entitled to fame, even in the history of the industry of the world.

“What were the respective shares of Bentley and others in the great work of Wedgwood, is a question of interest. As to the part which belongs to Flaxman, there is little difficulty: notwithstanding the distorting influence of fire, the works of that incomparable designer still in great part speak for themselves. Yet I, for one, cannot accept the doctrine of those, who would have us ascribe to Flaxman the whole merit of the character of Wedgwood's productions, considered as works of art. And this for various reasons. First, from what we already learn of his earlier efforts, of the labours of his own hands, which evidently indicate an elevated aim, and a force bearing upwards mere handicraft into the region of true plastic Art; as, again, from that remarkable incident, recorded in the history of the Borough of Stoke, when he himself threw the first specimens of the black Etruscan vases, while Bentley turned the lathe. Secondly, because the very same spirit, which presided in the production of the Portland or Barberini vase, or of the finest of the purely ornamental *plaques*, presided also, as the eye still assures us, in the production not only of *déjeûners*, and other articles of luxury, intended

for the rich, but even of the cheap and common wares of the firm. The forms of development were varied, but the whole circle of the manufacture was pervaded by a principle one and the same. Thirdly, because it is plain that Wedgwood was not only an active, careful, clear-headed, liberal-minded, enterprising man of business,—not only, that is to say, a great manufacturer, but also a great man. He had in him that turn and fashion of true genius, which we may not unfrequently recognise in our Engineers, but which the immediate heads of industry, whether in agriculture, manufactures, or commerce, or whether in this or in other countries, have more rarely exhibited."

"It would be quite unnecessary to dwell on the excellences of such of the works of Wedgwood, as belong to the region of Fine Art strictly so called, and are not, in the common sense, commodities for use. To these all the world does justice. Suffice it to say, in general terms, that they may be considered partly as imitations, partly as reproductions of Greek Art. As imitations, they carry us back to the purest source. As reproductions, they are not limited to the province of their originals, but are conceived in the genuine, free, and soaring spirit of that with which they claim relationship."

But it is not in happy Imitation, it is not in the successful presentation of works of Fine Art, that, as I conceive, the speciality of Wedgwood really lies. It is in the resuscitation of a principle; of the principle of Greek Art: it is in the perception and grasp of the unity and comprehensiveness of that principle. That principle, I submit, lies, after all, in a severe and perfect propriety; in the uncompromising adaptation of every material object to its proper end. If that proper end be the presentation of Beauty only, then the production of Beauty is alone regarded; and none but the highest models of it are accepted. If the proper end be the production of a commodity for use and perishable, then a plural aim is before the designer

and producer. The object must first and foremost be adapted to its use as closely as possible: it must be of material as durable as possible; and while it must be of the most moderate cost compatible with the essential aims, it must receive all the beauty which can be made conducive to, or concordant with, the use. And because this business of harmonising use and beauty, so easy in the works of nature, is arduous to the frailty of man, it is a business which must be made the object of special and persevering care. To these principles the works of Wedgwood habitually conformed."

The visitor will have ample material in the present Collection wherewith to compare the earliest and latest productions of Etruria: to appreciate the life-long labour of the man who was not only the originator of this art work, but to a great extent the founder of the important industry carried on in the Staffordshire Potteries; one who will always be remembered as a worthy, upright Englishman, who has left a reputation equal to his works; and in the spirit of the noble epitaph to Sir Christopher Wren, we may well ask those who seek for his monument—to look around.

THE MARKS ON OLD AND MODERN WEDGWOOD.¹

A few words on this subject will not be out of place in the hand-book of a Wedgwood Collection. Of the various works treating upon Ceramic Art, all, with one exception,² give the marks incorrectly, and that one is far from complete. After considerable study of the subject, the writer has brought together examples of every known mark printed in fac-simile after a careful personal verification.

¹ This chapter was first written by me for the Loan Collection of Old Wedgwood, held in Liverpool, 1879. Some additions to it are made for this hand-book.

² The Wedgwoods, by Llewellyn Jewitt, Esq., 1865.

Every mark, whether upon pieces of a useful or ornamental character, used by the great potter and his descendants, was, and is *impressed* in the soft clay, with the ordinary printers' type of the period, excepting the round stamps, the marks upon porcelain, and the painters' marks upon decorated pieces. The impressed mark, when fired, is of the most durable and permanent character, especially when compared with the painted marks on the glaze of many kinds of porcelain, which are so liable to erasure by the ordinary usage. Impressed marks have also another valuable quality—security against fraud—it being nearly impossible to imitate them, except by engraving; no easy task with hard-fired pottery.

The marks of the old period are usually clearly and evenly stamped, and, except upon glazed pottery and "Queen's Ware," easily deciphered. With the name are often found either single letters, numbers or signs scratched with a point or impressed. Many of these are simply workmens' marks, and are of little use to the collector. Some are only single letters, as H.G., signs of various forms] O O 3—pattern numbers such as 275, 496, 11,
3

usually scratched, or marks indicating size or capacity of tea and other vessels, as 18, 24, 36, 4 + 4. A rude K, made with a point, is sometimes found upon some of the fine busts, and attributed to Keeling. Upon some Portraits the letters W. H. are inscribed, for instance, under a black basalt portrait of Wedgwood, attributed to W. Hackwood, the well-known modeller.

Miss Meteyard has pointed out that the letters ^{O & 3}
3 are only found upon good specimens, and are evidently the marks of careful and expert workmen. These marks are, however, only found upon the fine jasper déjeuner salt cellars, and similar specimens, rarely upon plaques, medallions, or vases. Collectors are also indebted to her

for pointing out the mark of three letters, as OTW—ALX occurring with the name, &c., as a distinct evidence of modern work, and any piece so marked is certainly not older than 1845.

Some of the medallions are inscribed with a point with various words, such as "L. Tub," "E wash," &c., &c. These were evidently perfected pieces marked with the various washes, instructions for windage in the kiln, and other matters necessary to be noted for accurate reproduction, and to be retained in the manufactory for future reference. Even now, a few old vases of the Wedgwood and Bentley period hang over the workmens' benches at Etruria, as a guide for form, mounting, and weight. Occasionally upon the plinth or foot of a vase, and out of sight unless unscrewed, inscribed words similar to the above are found. Upon the plinth of a large jasper vase, of good form, are the words "M. pot. press S." Upon the plinth of a pillar Bough-pot "22 C."

Wedgwood

1. — This mark occurs upon a very early specimen of "Queen's Ware," a teapot, painted with flowers, &c., supposed, upon good authority, to have been made by Wedgwood, at Burslem; each letter is, from its appearance, apparently stamped singly.

WEDGWOOD

WEDGWOOD

Wedgwood

Wedgwood

2, 3, 4.—These marks, varying in size, were, it is thought, used by Wedgwood, up to the accession of Bentley as his partner, 1768-9, and are found upon specimens said to have been purchased about that period.



5.—The circular stamp, without the inner and outer rings, and without the word Etruria, is, doubtless, the earliest form of the Wedgwood and Bentley stamp, and is found upon a set of three early painted vases, in imitation of natural stone, with gilt serpent and scroll handles.



6.—This mark, with the word Etruria, is made upon a wafer, or bat, and fixed in the corner, inside the plinth of old basalt vases, reversing for candelabra and some large specimens; it is sometimes found on the pedestal of a bust.



7.—The well-known circular stamp, with an inner and outer line, $1\frac{1}{8}$ in. diameter, always placed round the screw of the basalt and granite vases.¹

¹ This mark is given in Miss Meteyard's Handbook to Collectors, in this form.

She also gives as a fac-simile of a rare mark.

Wedgwood & Bentley

Neither mark is known to any collector.



WEDGWOOD
& BENTLEYWEDGWOOD
& BENTLEYWedgwood
& BentleyWedgwood
& BentleyWedgwood
& Bentley
356Wedgwood
Wedgwood
Wedgwood
WEDGWOOD
WEDGWOOD
WEDGWOOD
WEDGWOODJOSIAH WEDGWOOD
Feb 2 1865

8, 9, 10, 11.—These marks, varying in size, are found upon busts, granite and basalt vases, figures, plaques, medallions, and cameos, from the largest tablet to the smallest cameo for a ring (the writer has one, only $\frac{1}{2}$ inch by $\frac{3}{4}$ inch, fully marked), also upon useful ware of the period.

12.—Marks upon the Wedgwood and Bentley intaglios, with the Catalogue number, varying in size. Very small intaglios are sometimes marked W & B with Catalogue number, or simply with number only.

13.—This rare mark is sometimes found upon chocolate and white seal intaglios, usually portraits. There are several specimens in this collection.

It may be noted that the "and" in every Wedgwood & Bentley mark is always contracted "&." That no punctuation points, excepting those in marks Nos 5, 6, 7, and 13 are used.

14, 15, 16, 17, 18, 19.—Marks, varying in size, attributed to the period after Bentley's death, and probably used for a time after Wedgwood died.

20.—Sometimes "2nd Feby." the mark of Josiah Wedgwood the younger.

WEDGWOOD
ETRURIA

WEDGWOOD
ETRURIA

Wedgwood
Etruria

WEDGWOOD
(In red or blue)

21, 22, 23.—These marks sometimes found, but rarely, on pieces of a very high character, usually upon dark blue stoneware vases and glazed ware, are thought to refer to about 1815.

24.—The mark upon the porcelain, made from about 1805 to 1815, always *printed* either in red or blue, sometimes in gold. An impressed mark cannot be used with certainty upon soft paste porcelain, being so apt to diffuse out in the kiln. The marks (impressed) on Swansea and Nantgarw porcelain are very indistinct.

WEDGWOOD

WEDGWOOD

25, 26.—These marks, varying in size, are still used at Etruria.

Emile Lessore

E Lessore

LB

27.—The celebrated Emile Lessore, who painted some fine vases, plaques, &c., for Messrs. Wedgwood & Sons, from 1859 to 1875. Signed.



WEDGWOOD

28.—The manufacture of fine porcelain was revived at Etruria, 1878. This mark *printed* in black and other colours, is used.

Undoubted pieces of genuine old Wedgwood—many of very fine quality—are often found unmarked. The omission may occur from various causes—carelessness, putting the piece to the lathe before firing, thinning down

medallions, or grinding other pieces to fit to an ormolu mounting. This deficiency does not trouble the old collector much, for, if genuine, the specimen is sure to show the Wedgwood handling either in form, relief, or colour; or, as one enthusiastic searcher after scarce pieces said, "It is marked all over."

FREDERICK RATHBONE.

20, Alfred Place West,
South Kensington, London, S.W.,
June, 1885.



CAMEO: THE CUPID MARKET.

Tangye Collection.





DR. ERASMUS DARWIN.

Tangye Collection.



MADE BY
JOSIAH WEDGWOOD
OF CLAY
FROM
SYDNEY COVE

MEDALLION: HOPS ADDRESSING PEACE, ART, AND LABOUR.

Modelled by Webber, and made of Clay from Australia: sent to Wedgwood by Captain Cook and Sir Joseph Banks.
Tongue Collection.

*This Catalogue is a complete one of the TANGYE COLLECTION.
Only those numbers marked (*) are now exhibited.*

CATALOGUE.



MEDALLION: IN MEMORY OF PRINCESS ELIZABETH.

Tangye Collection.

MEDALLIONS AND CAMEOS.

In all measurements, the first given is the height.

1. MEDALLION. "Ceres Sacrificing." White jasper.
Wedgwood
& Bentley
2. MEDALLION. A Bacchante; from the Antique. Blue
and white. Oval (upright). 4 in. x 3 in.
WEDGWOOD
& BENTLEY*
Lent by R. and G. Tangye.
2694. CURVED MEDALLION. Blue and White. "Domestic
Employment," after Lady Templeton.*
Given by R. and G. Tangye.
4. MEDALLION. The Slave (modelled by Hackwood).
Black upon white, with the inscription, "Am I not
a man and a brother." WEDGWOOD

5. OVAL FRAME, containing 21 Medallions:—centre, Piping Faun, blue and white, ^{WEDGWOOD} & ^{BENTLEY} $3\frac{1}{4}$ in. $\times$ $2\frac{1}{2}$ in. Flora, green and white, oval; Boys and Butterfly, green and white, oval; Education, blue and white, oval; Muse crowning Voltaire (Turner), blue and white, oval; 2 curved Medallions of Boys, green ground; Aurora in a Car, blue and white, octagonal; Nymph at a Tomb, blue and white; Philosopher and Nymph, dark blue, pointed oval; 2 Oblong three-coloured Medallions, Cupids, &c.; 2 Octagonal Oval three-coloured Medallions, Cupids, &c.; Hope, dark blue, pointed oval; 6 small round Cameos.*

Lent by R. and G. Tangye.

6. OBLONG FRAME, containing Five Medallions mounted as buttons in mother of pearl and gold. 3 blue and white, 1 black and white, 1 buff and white.*

Lent by R. and G. Tangye.

7. OVAL FRAME, containing Nine Medallions:—Centre, Charlotte at the Tomb of Werter, after Lady Templeton, grey, blue waxen jasper, and white; Lafayette, circular, with lace border; Cameo of the French Revolution, dated 1789, fleur-de-lis border; Three Graces, with border of Signs of the Zodiac; Marché aux Cupidons, designed by Constant;¹ The Young Pretender; Cameo commemorating German Wars; Cameo in memory of Princess Elizabeth;² A Soldier and Trophy of Victory; dark blue and white, polished edges, for mounting in boxes and jewellery.*

Lent by R. and G. Tangye.

8. LARGE OVAL FRAME, containing Thirty-eight blue and white Medallions, &c., various:—Centre, Victory, with a wreath; Infant Faun; Agrippina; Hebe; Linnæus; Lord Chesterfield; 2 Medallions commemorating George III. restored to health; Floating Nymph, pointed oval, pierced for mounting; 2 Ear Drops; 25 Smaller Wedgwood Cameos, various; 2 Tassie Cameos. *From the Sibson Collection.**

Lent by R. and G. Tangye.

¹ A large porcelain biscuit Medallion of this subject, 8 in. $\times$ 6 in., in the Winant Collection, bears the following, incised on the back:—

"Constant fecit le 27 Messidor, 15 Juillet, 1793, étant caché et proscrit après avoir bien servi sa patrie depuis 6 ans, et avoir tout sacrifié pour elle, voilà sa récompense: les ennemis de la patrie sous les miens pour la vie."

² The Princess Elizabeth, sister of Louis XVI., born 1764, Guillotined at the Revolution, 1794.

9. OVAL FRAME, containing Ten Medallions, blue and white, mounted in hand-wrought steel. 3 Buckles for Girdles; 2 Chatelaines; 2 Eardrops; 2 Buttons.*
Lent by R. and G. Tangye.
10. OBLONG FRAME, containing Five black and white Medallions of Classic subjects, mounted in gold frames.* ^{Wedgwood & Bentley}
Lent by R. and G. Tangye.
11. OVAL FRAME, containing centre Oval Medallion, Cupid with a Swan, blue and white; and 8 blue and white Cameos, mounted as buttons, in ormolu.*
Lent by R. and G. Tangye.
12. OVAL FRAME, containing centre Medallion, Cupid dressing a mask, blue and white; and 8 blue and white Cameos. All mounted in hand-wrought steel.*
Lent by R. and G. Tangye.
- 12A. MEDALLION, CIRCULAR. Basalt. "Hope addressing Peace, Art, and Labor." *Etruria*, 1789. Modelled by Webber; on the back is the inscription—"Made by Josiah Wedgwood, of clay from Sydney Cove."*
Lent by R. and G. Tangye.
- 12B. MEDALLIONS, TWO. Dark blue and white, circular. Cupids holding wreaths, &c. Black frames.*
Lent by R. and G. Tangye.
- 12C. ROUND FRAME, containing centre oval Medallion; 8 buttons and 2 smaller Cameos mounted in steel.*
Lent by R. and G. Tangye.
13. Collection consisting of Cabinet containing Ten Trays of Cameos, Medallions, Intaglios, &c., in all colors, with many unfinished trial pieces.¹
- 13A. TRAY No. 1.—Containing Thirty Cameos. 2 black and white; 1 marble body; 5 early jasper; Seal of the Slave, by Hackwood, black on white; 19 early "trial" Cameos, the first attempt at colored grounds—the color painted by hand and glazed. Two of these are in ormolu frames, by Boulton and Watt.*
Lent by R. and G. Tangye.

¹ This Collection containing so many fine specimens of Wedgwood's art work, owes its commencement to Thomas Bentley, his friend and partner (died 1788). Many of the Medallions and Cameos were actually in his possession, and sent by Josiah Wedgwood from *Etruria*, for approval. Other specimens have been added, from time to time, by successive owners. The contents include every quality and colour; an interesting series of early trials in the jasper body, shewing where the ground colour ran into the white relief; a troublesome effect of the firing, frequently mentioned in Wedgwood's letters. When all was perfect, the great potter could say with pride "We are now absolute with the jasper."

- 13B. TRAY No. 2.—Containing Fifty-three examples of early jasper "trials." Centre, Franklin, an early portrait with rough surface, "dipped" upon a porcelain body, inscribed at back, probably by Josiah Wedgwood, "4018 head wash ground;" 19 small oval Cameos, shewing the effect of the ground color staining the white relief, some inscribed with numbers such as "3010," "2," Wedgwood, "3 x" "21," "3070," &c.; one with a border and 1083 on front; 28 specimens in white biscuit; Geo. III., blue and white; 2 curved, pale blue trial Cameos; Mrs. Barbauld, trial portrait; Group of Boys, white relief only.*

Lent by R. and G. Tangye.

- 13C. TRAY No. 3.—Containing Forty-eight fine Medallions and Cameos of the best Wedgwood period, 1790 to 1793, all dark blue grounds, with polished edges for mounting as jewellery, &c. Centre, carved Medallion for Buckle of Girdle; Round ditto; Cupid, with wreath; Geo. III., pierced for steel mounting; A Sacrifice, ditto; pointed oval double Cameo; German Eagle; 2 Nymphs; &c.*

Lent by R. and G. Tangye.

- 13D. TRAY No. 4.—Containing Thirteen fine Cameos, in jasper of three colors, of the best period, 1790. These Cameos were made for mounting in the oblong ivory boxes of the period, and they were not attempted until after the death of Bentley, and when the material, by long practice could be depended upon, even then the loss by firing was serious. Centre, Marché aux Cupidons, designed by Constant; 8 oblong Sacrifices, of various colors; 4 small octagonal shaped.*

Lent by R. and G. Tangye.

- 13E. TRAY No. 5.—Containing Seventeen Cameos of three-color jasper, the same as Tray No. 4. Centre, a curved Medallion for a watch back; 2 oblong, Aurora Meeting the Dawn; 4 Sacrifices; 4 Cupids, &c.; 4 miniature Cameos; 2 oblong, Sacrifices, &c.*

Lent by R. and G. Tangye.

- 13F. TRAY No. 6.—Containing Twenty-three Cameos, of same quality as Trays Nos. 4 & 5. 6 oblong, Sacrifices, &c.; 6 double Cameos, and 11 single ditto. The double Cameos were used in mounting bracelets, chatelaines, &c.*

Lent by R. and G. Tangye.

- 13G. TRAY No. 7.—Containing Fifty Medallions and Cameos, various. Oval Wedgwood, Domestic Employment, after Lady Templeton; "Poor Maria" and "Bourbonnais Shepherd," after the same, probably made at Furstenburg; square portrait in silver rim, Sévres; 28 octagonal and round; 2 star-shaped, double three-color Cameos, for bracelet mounting, by Turner; 11 Seals and Intaglios, by Turner, various; oblong Nymph, Turner; three double Cameos (one is both Cameo and Intaglio on same piece); 1 oval three-color Cameo, by Adams.*

Lent by R. and G. Tangye.

- 13H. TRAY No. 8.—Containing Eighty-seven Cameos of best Wedgwood period; one double, Signs of the Zodiac, pierced for steel mounting; 4 single ditto; circular Cameo, Libra; 2 round Cameos; and 77 small pierced ornaments, for mounting.*

Lent by R. and G. Tangye.

- 19I. TRAY No. 9.—Containing Twenty-seven specimens of Medallions of the best Wedgwood period, some with borders, blue and white. The subjects are all illustrative of the Revolutionary period, and made for the French market. Centre "Fidei publ."; top centre, Talleyrand; left, Bailly, 1st Mayor of Paris; right, Necker. 2 small portraits of Talleyrand; Cap of Liberty, Arms of Germany; Peace, Art, and Labor, designed by Webber; Three Graces; round medallion, German Wars; 2 ditto, with borders, dated 1789; 14 small Cameos.*

Lent by R. and G. Tangye.

- 13J. TRAY No. 10.—Containing Thirty-one Medallions and Cameos of the Wedgwood & Bentley, and Wedgwood period. 2 Geo. III; 2 "Health Restored;" Geo. II, ^{Wedgwood, & Bentley}; 2 Pretender, Frederick the Great, ^{Wedgwood, & Bentley}; Euterpe, WEDGWOOD & BENTLEY; Sacrifice to Peace, by Flaxman; 2 small Medallions, ^{Wedgwood, & Bentley}; 12 small Cameos, for button mounting; The Pretender; Lord Camden, ^{Wedgwood, & Bentley}; Prince and Princess of Orange; Lord Bute; Prince Eugene, ^{Wedgwood, & Bentley}; and Cupid with a Torch.*

Lent by R. and G. Tangye.

- 13k. TRAY No. 11.—Containing Sixty-five Medallions and Cameos of the best Wedgwood period. Centre, Floating Nymph, green ground; 3 oblong curved Cameos; blue and white; 1 oval, curved; 1 double oval, Nymphs; 1 pointed curved oval, Hebe; 1 ditto, flat; 57 small Cameos, with polished edges for mounting.*

Lent by R. and G. Tangye.

- 13l. TRAY No. 12.—Containing Seventy-eight Intaglios, Seals, &c., of various colors and marks, many polished.

Lent by R. and G. Tangye.





BAS-RELIEFS, TABLETS, &c.

14. PLAQUE. The Marriage of Cupid and Psyche, from the antique gem formerly in the cabinet of the Duke of Marlborough. An early trial plaque, with painted pink ground on coarse white body. WEDGWOOD & BENTLEY
2 $\frac{3}{4}$ in. $\times$ 2 $\frac{3}{4}$ in.*
Lent by R. and G. Tangye.
15. PLAQUE. A Sacrifice to Hymen. Modelled by Flaxman as a companion to the Marriage of Cupid and Psyche. Early trial plaque, hand-painted pink ground on coarse white body. WEDGWOOD & BENTLEY
2 $\frac{3}{4}$ in. $\times$ 2 $\frac{3}{4}$ in.*
Lent by R. and G. Tangye.
The above two plaques are rare examples of "trials," marked.
- 5A. PLAQUE. The Marriage of Cupid and Psyche. Green and white jasper, in original ormolu frame.* WEDGWOOD
Lent by Richard Tangye.
- 5B. PLAQUE. A Sacrifice to Hymen. Green and white jasper, in original ormolu frame.* WEDGWOOD
Lent by Richard Tangye.
These two Plaques were made for the Duke of Modena.
6. PLAQUE. Juno. Modelled by Flaxman. Blue and white. Oval (upright). WEDGWOOD 8 $\frac{1}{4}$ in. $\times$ 6 $\frac{1}{4}$ in.*
Lent by R. and G. Tangye.
8. PLAQUE. Head of Winter. Basalt, in gem frame¹ of same material. 6 $\frac{3}{4}$ in. $\times$ 5 $\frac{3}{4}$ in.*
776. PLAQUE. Silenus and Boys. Basaltes, in gem frame. Oblong oval. 9 in. $\times$ 7 $\frac{1}{4}$ in.
Given by R. and G. Tangye.

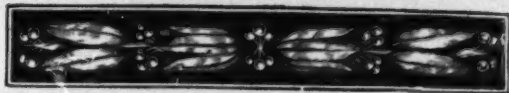
¹ Plaques in gem frames, either in basalt or terra-cotta, were made to fit into the wooden panelling of a room, or to combine with other decoration of the period. They are never found marked.

20. PLAQUE. Boys at Play, after a design by Flaxman. Blue and white, oblong oval. WEDGWOOD $3\frac{1}{4}$ in. $\times 4\frac{1}{4}$ in.*
Lent by R. and G. Tangye.
- 21B. PLAQUE. Achilles delivered to Chiron by Thetis. Dark blue and white, oval oblong. WEDGWOOD 5 in. $\times 7\frac{1}{4}$ in.*
Lent by R. and G. Tangye.
- 22B. PLAQUE. The Marriage Supper of Perseus and Andromeda. White jasper, oblong oval. WEDGWOOD $4\frac{1}{8}$ in. $\times 7\frac{3}{4}$ in.*
& BENTLEY *Lent by R. and G. Tangye.*
- 23B. PLAQUE. Cupid as Bacchus. Blue and white, upright oval. WEDGWOOD 5 in. $\times 3\frac{3}{4}$ in.*
& BENTLEY *Lent by R. and G. Tangye.*
- 24B. PLAQUE. Cupid Sacrificing a Butterfly. Blue and white, upright oval. WEDGWOOD 5 in. $\times 3\frac{3}{4}$ in.*
& BENTLEY *Lent by R. and G. Tangye.*
- 25B. PLAQUE. Five of the Muses: Erato Euterpe, Apollo, Clio, and Calliope. Blue and white, with laminated edge. WEDGWOOD 7 in. $\times 16\frac{1}{4}$ in.*
& BENTLEY *Lent by R. and G. Tangye.*

The three plaques above were taken out of a mantelpiece from an old house in Gray's Inn Square, London. They are illustrated in Meteyard's "Wedgwood and his works."

INTAGLIOS.

26. INTAGLIOS (80), in basalt for seals; some with shanks and polished.
27. INTAGLIO, Basalt. The Last Supper, after Leonardo da Vinci. 3 in. $\times 5$ in.
28. INTAGLIOS, Two basalt. Floating Nymphs. Oval. $2\frac{1}{2}$ in. $\times 2$ in.
29. INTAGLIO, Basalt. Head of Medusa. $2\frac{3}{8}$ in. $\times 2$ in.



PORTRAITS.

ROMAN EMPERORS, STATESMEN, PHILOSOPHERS, POETS, &c., from the Antique. *In black basalt, ormolu mounts.*

- 30B. JULIUS CÆSAR. 67 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 31B. MARCUS AURELIUS ANTONINUS. A.D. 18. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 32B. CALIGULA. A.D. 37. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 33B. CASSIUS. A.D. 42. $2\frac{1}{8}$ in. $\times$ $2\frac{1}{4}$ in. Wedgwood
- 34B. SCIPIO. 183 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 35B. POMPEIUS MAXIMUS. A.D. 48. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 36B. AGRIPPA. 40 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 37B. ALEXANDER SEVERUS. A.D. 222. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. /
- 39B. MINERVA. Incised "Alexander." $4\frac{1}{4}$ in. $\times$ $3\frac{1}{4}$ in.
WEDGWOOD
- 40. DEMOSTHENES. 385 — 322 B.C. $4\frac{1}{4}$ in. $\times$ $3\frac{3}{8}$ in.
WEDGWOOD
- 41B. SENECA. 65 B.C. $2\frac{3}{4}$ in. $\times$ $2\frac{1}{4}$ in. Wedgwood
- 42B. HORACE. 8 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 43B. T. QUINTUS FLAMINIUS. 182 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 44B. CRATES 287 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Incised $\frac{CHL}{40}$
- 45B. ARCHIMEDES 212 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Incised $\frac{CHL}{45}$
- 46B. CHILO 590 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Incised $\frac{CHL}{4}$
- 47B. PYTHEUS OF COLOPHON. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Incised $\frac{CHL}{30}$

- 48B. ANACREON. 522 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Incised ^{cm.}₁₂
- 49B. ALEXANDER EPIROTA. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Wedgwood & Bentley
- 50B. ARISTOPHANES. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Wedgwood & Bentley
- 51B. ANTIOCHUS MAGNUS. 223-187 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Wedgwood
- 52B. ARIADNE. 960 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Wedgwood & Bentley
- 53B. LYSANDER. 405 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in.
- 54B. SOPHOCLES. 406 B.C. $2\frac{1}{8}$ in. $\times$ $1\frac{3}{4}$ in. Wedgwood & Bentley
- 55B. SEPTIMUS SEVERUS. A.D. 193. 2 in. $\times$ $1\frac{1}{8}$ in.
- 56B. ARSINOE. 285 B.C. 2 in. $\times$ $1\frac{1}{8}$ in.
- 57B. ANTINOUS. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 58B. NERVA. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 59B. SAPPHO. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 60B. ANACREON. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 61B. M. BRUTUS. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 62B. SOPHOCLES. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 63B. SEVERUS. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 64B. APULEIUS. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 65B. FAUSTINA. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 66B. CLAUDIUS.¹ 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 67B. THEOCRATES. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*
- 68B. HADRIAN. 2 in. $\times$ $1\frac{1}{8}$ in. Mounted on shaped wooden stand.* *Lent by R. and G. Tangy.*

¹ The Claudius is of a somewhat rare basalt body of a purple tint, nearly resembling the clay when unfired.



LORD CHATHAM

Tongue Collection



QUEEN CHARLOTTE

Tongue Collection





SIR WILLIAM HAMILTON.

Tangye Collection.





HEADS OF ILLUSTRIOUS MODERNS.

Black Basalt.

69. GEN. WASHINGTON. $4\frac{1}{2}$ in. $\times$ $3\frac{3}{8}$ in. **WEDGWOOD**

First President of the United States, 1732-1799. This portrait has often been called Chatham, Roscoe, &c., but it was identified by Mr. Gatty as a French portrait from a medal designed by Voltaire and struck at Paris in 1776. The Medal is illustrated in Snowden's *Medallic Memorials of Washington*.

70. CHATHAM. $3\frac{1}{2}$ in. $\times$ $2\frac{3}{4}$ in. **WEDGWOOD**

William Pitt, Earl of Chatham, an illustrious English Statesman; father of William Pitt. Born 1708, died 1778.

71B. CAMDEN. 4 in. $\times$ $3\frac{1}{4}$ in. **Wedgwood & Bentley**

John Jeffreys Pratt, only son of Charles first Earl of Camden, born 1750. M.P. for Bath 1780. Lord Lieutenant of Ireland 1794. He held, with other offices, the lucrative post of Teller of the Exchequer for sixty years; and during half that term he declined to receive the large income arising therefrom, amounting to upwards of a quarter of a million sterling. For his eminent services to the state, he was created Marquis Camden and Earl of Brecknock in 1812. Died 1840.

72B. PRINCE OF ORANGE. 4 in. $\times$ $3\frac{1}{4}$ in. **Wedgwood**

73B. OTWAY. $2\frac{3}{4}$ in. $\times$ $2\frac{1}{4}$ in. **Wedgwood & Bentley**

Thomas Otway, English dramatic poet, author of "Venice Preserved." 1652-1693

74B. SPENSER. $2\frac{1}{2}$ in. $\times$ $1\frac{3}{4}$ in.

Edmund Spenser, English poet, author of the "Faerie Queen." 1553-1599.

75B. SIDNEY. $1\frac{3}{4}$ in. $\times$ $1\frac{1}{4}$ in.

Sir Philip Sidney, born 1554. Statesman, soldier, and writer, and one of the most accomplished men of his time. He was appointed General of Cavalry and sent to assist the Dutch against the Spaniards in an engagement at Zutphen. With a much superior force of the enemy, he gained the victory, but received a ball in the thigh, which proved fatal October 15th, 1586. As he was carried from the field he asked for water, but just as the bottle was put to his lips he noticed a dying soldier looking wistfully at it, and declined to drink, saying "This man's necessity is greater than mine."

76B. RAPHAEL. $2\frac{1}{2}$ in. $\times$ $1\frac{3}{4}$ in.

Raphael Santi. The greatest painter of any period. 1483-1520.

77. JOSIAH WEDGWOOD, 1730-1795. Designed by Hackwood. $4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in. **WEDGWOOD**

78B. JOSIAH WEDGWOOD, 1730-1795. Designed by Hackwood. $4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in. **WEDGWOOD**
Lent by R. and G. Tangey.

- 78A. JOHN CHURCHILL, Duke of Marlborough. Designed by Roubiliac; large portrait, in high relief; mounted in rose and satin-wood frame, with 12 bronze medals of the period.*

Lent by R. and G. Tangye.

John Churchill, Duke of Marlborough, a great general and diplomatist, the son of Sir Winston Churchill, a devoted adherent of Charles I., born at Ash, Devonshire, 1650. From 1672 to 1677 he served in the auxiliary force sent by Charles II. to Louis XIV., and so greatly distinguished himself at the sieges of Nimeguen and Maestricht that Turenne predicted his future eminence, and Louis XIV., after the latter siege, gave him the highest praise at the head of the army, and was at once raised to the rank of Lieutenant-colonel. Churchill married in 1680 Sarah Jennings, favorite of the Princess (afterwards Queen) Anne. He was created a Baron by Charles II. in 1682, and Brigadier-general, afterwards raised to the peerage by the title of Baron Churchill of Sandridge. Was instrumental in suppressing the Monmouth insurrection. At the Revolution Churchill entered the service of the Prince of Orange. Was created Duke of Marlborough at the coronation of William III. Commanded the English forces in the Netherlands, in 1689. Suspected of traitorous correspondence with James II., he was deprived of his command and imprisoned in the Tower, and, though soon released, was not restored to the favor of the King until 1697. In 1700 he entered upon the military career that not only established his reputation as a general, but had most important results in the political state of Europe, especially in the destruction of the formidable preponderance of the French power. He gained the important victory of Blenheim in 1704, for which the thanks of Parliament were voted and the manor of Woodstock conferred on him. Defeated Marshal Villeroi, at Ramillies, in 1706; gained the victory of Audenarde in 1708, and Malplaquet in 1709. The popular discontent occasioned by heavy taxation; the belief that the war was prolonged by Marlborough's influence, for selfish ends; and the increasing power of the Tory party led to his dismissal from all offices in 1712, when he retired abroad with the Duchess. Returning in 1714, George I. restored him to his offices, but he was soon compelled by failing health to retire from public life, and died at Windsor Lodge in 1722. The character of Marlborough presents a perplexing combination of noble and base qualities. His rare ability as a general, his skill and success as a diplomatist, are unquestionable. No less so are his vast ambition, his avarice, and his treachery.

- 78B. SIR CHRISTOPHER WREN. Gem frame.

Sir Christopher Wren, the celebrated architect, born in 1632, studied at Wadham College, Oxford. He early showed remarkable fondness for scientific pursuits, but his genius for architecture came later. Was commissioned to produce designs to restore old St. Paul's Cathedral, then one of the most remarkable Gothic edifices in the kingdom; but while the restoration was under consideration the Cathedral was destroyed in the Great Fire of 1666. Wren now had the opportunity for signaling his talents by the erection of an entirely new structure. In 1675 the first stone was laid, and the whole was completed in 35 years. Of his other works, The Monument, Greenwich Hospital, Hampton Court, Churches of St. Mary-le-Bow, St. Michael, St. Dunstan in the East, and St. Stephen's, Walbrook, are good examples. After having long been at the head of his profession, he was in 1718, to the disgrace of the Administration, deprived of the Surveyorship of the Royal Works, merely from political motives. He died February 25, 1723, and was buried in St. Paul's Cathedral, with the fitting epitaph—"Si monumentum queris circumspice."

Coloured Grounds.

79. GEORGE II. 1683-1760. Red Terra-Cotta, buff-relief. $4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in. Signed under shoulder "M. Gosset, fecit."*
Lent by R. and G. Tangye.
80. GEORGE III. 1738-1820. Blue and white, 2 in. $\times$ $1\frac{1}{2}$ in. Wedgwood & Bentley Carved frame, with crown.*
Lent by R. and G. Tangye.
81. QUEEN CHARLOTTE. 1744-1818. Blue and white. 2 in. $\times$ $1\frac{1}{2}$ in. Wedgwood & Bentley Carved frame, with crown.*
Lent by R. and G. Tangye.

82. QUEEN CHARLOTTE. 1744-1818. Blue and white.
3 $\frac{1}{4}$ in. x 2 $\frac{1}{4}$ in. WEDGWOOD Carved frame,
with crown.
83. DUKE OF YORK. Frederick, second son of George III.
1763-1827. Blue and white. 2 $\frac{1}{4}$ in. x 2 $\frac{1}{4}$ in.
(Ormolu rim.) WEDGWOOD*
Lent by R. and G. Tangye.
84. PRINCE WILLIAM HENRY, Duke of Clarence, after-
wards William IV., third son of George III.
1765-1837. Blue and white. 2 in. x 1 $\frac{1}{4}$ in.
WEDGWOOD*
Lent by R. and G. Tangye.
85. GEORGE AUGUSTUS FREDERICK, Prince of Wales,
afterwards Prince Regent, and George IV., eldest
son of George III., 1762-1830. Portrait in the
uniform of the St. James' Volunteers. Blue and
white. 5 $\frac{1}{4}$ in. x 3 $\frac{1}{4}$ in. WEDGWOOD*
Lent by R. and G. Tangye.
86. OLIVER CROMWELL, Lord Protector of the Common-
wealth, 1599-1658. White biscuit, 3 $\frac{1}{4}$ in. x 3 in.
WEDGWOOD*
Lent by R. and G. Tangye.
87. PRINCE EDWARD, of Brunswick. Blue and white.
3 $\frac{1}{4}$ in. x 2 $\frac{1}{4}$ in. WEDGWOOD*
Lent by R. and G. Tangye.
88. FREDERICK WILLIAM, II. King of Prussia. 1744-1797.
Blue and white, 2 in. x 1 $\frac{1}{4}$ in. (Ormolu rim.)
Wedgwood & Bentley
Lent by R. and G. Tangye.
89. HENRY IV., King of France. 1553-1605. Dark blue
and white, 4 $\frac{1}{4}$ in. x 3 $\frac{1}{4}$ in. WEDGWOOD*
Lent by R. and G. Tangye.
90. CATHERINE II., Empress of Russia. 1729-1796. Blue
and white, 3 $\frac{1}{4}$ in. x 2 $\frac{1}{2}$ in. WEDGWOOD*
Lent by R. and G. Tangye.
91. PAUL I., Emperor of Russia, son of Peter the Great.
1754-1801. Blue and white. (Ormolu frame.)
WEDGWOOD*
Lent by R. and G. Tangye.

92. LOUIS XVI., King of France. 1754-1793. Blue and white, $2\frac{1}{2}$ in. $\times$ 2 in. (Chased ormolu frame.) WEDGWOOD*
Lent by R. and G. Tangye.
93. MARIE ANTOINETTE, Queen of France. 1755-1793. Blue and white. $2\frac{1}{2}$ in. $\times$ 2 in. (Chased ormolu frame.) WEDGWOOD*
Lent by R. and G. Tangye.
94. MARIA, Queen of Portugal. Black and white. $3\frac{1}{2}$ in. $\times$ 3 in. (Ormolu frame.) WEDGWOOD
95. MARIA, Queen of Portugal. Blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{2}$ in. (Carved frame, with crown.) WEDGWOOD
96. KING OF POLAND (Stanislaus Augustus Poniatowski) last King. 1732-1798. Dark blue and white curved surface. $3\frac{1}{2}$ in. $\times$ 3 in. WEDGWOOD*
Lent by R. and G. Tangye.
97. CAPTAIN COOK. Dark blue and white laminated edge, designed by Flaxman. $3\frac{1}{2}$ in $\times$ $2\frac{1}{2}$ in. Wedgwood & Bentley
98. CAPTAIN COOK. Blue and white, designed by Flaxman. $3\frac{1}{2}$ in. $\times$ 3 in. WEDGWOOD*
Lent by R. and G. Tangye.
- James Cook, a distinguished navigator, born at Marton, Yorkshire, in 1728; killed by the natives of Owhyhee, 1779. His wife, Elizabeth, survived him 56 years, dying in 1835 at the age of 96.
99. ADMIRAL HOOD. Blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{2}$ in. (Ormolu frame.) WEDGWOOD*
Lent by R. and G. Tangye.
- Viscount Samuel Hood, born at Thorncombe, Devonshire, 1724. Entered the Royal Navy at the age of 16. Rear-admiral under Rodney, and assisted at the defeat of Degraasse's squadron, 1782. Captured Toulon 1792, and afterwards Bastia in Corsica. Died 1816.
100. ADMIRAL KEPPEL. Blue and white. $3\frac{1}{2}$ in. $\times$ $3\frac{1}{8}$ in. Ormolu mount. WEDGWOOD* & BENTLEY
Lent by R. and G. Tangye.
101. ADMIRAL KEPPEL. Blue and white. $3\frac{1}{2}$ in. $\times$ $3\frac{1}{8}$ in. WEDGWOOD* & BENTLEY
Lent by R. and G. Tangye.

102. ADMIRAL KEPPEL. White jasper. $3\frac{3}{4}$ in. $\times$ $3\frac{1}{4}$ in.
WEDGWOOD*
& BENTLEY
Lent by R. and G. Tangye.

Viscount Augustus Keppel, a celebrated English admiral, second son of William, Earl of Albemarle, born 1725. Accompanied Anson in his voyage round the world. Died 1786. The present Earl of Albemarle, the Right Hon. George Thomas Keppel, was at the Battle of Waterloo, as an ensign in the 14th Foot, then barely sixteen years of age. He is now (June 18th, 1885,) the sole survivor of the Duke's guests at the annual Waterloo Banquet, continued until the Duke's death in 1832.

103. ADMIRAL NELSON. Dark blue and white. $3\frac{1}{4}$ in. $\times$ $2\frac{3}{4}$ in. WEDGWOOD

Horatio, Viscount Nelson, Duke of Bronte, K.C.B., &c., our greatest naval hero, born 1758. Defeated the Spanish fleet off St. Vincent, 1796. Defeated the French fleet at Aboukir (Battle of the Nile), 1797. Defeated the combined French and Spanish fleet at Trafalgar and died from his wounds, October 21st, 1805.

104. MICHAEL DE RUITER. Blue and white. $3\frac{1}{4}$ in. $\times$ $2\frac{3}{4}$ in. WEDGWOOD*
Lent by R. and G. Tangye.

Michael Adrian de Ruiter, Dutch Admiral, born at Flushing, 1607. Died at Syracuse, 1676.

105. KEPPEL, WILLIAM, Earl of Albemarle (father of the Admiral), a fine portrait in high-relief. Blue and white, with laminated edge. 4 in. $\times$ $3\frac{1}{4}$ in. WEDGWOOD*
& BENTLEY
Lent by R. and G. Tangye.

106. ELLIOTT, Lord Heathfield. White jasper. $4\frac{1}{8}$ in. $\times$ $3\frac{1}{4}$ in. WEDGWOOD*
Lent by R. and G. Tangye.

George Augustus Elliott, distinguished general, born 1728. Defended Gibraltar against France and Spain during the siege, lasting from 1779 to 1783. Died 1790. General Elliott was very abstemious, his usual food being vegetables and his drink water.

107. LINNÆUS. Blue and White. $3\frac{1}{4}$ in. $\times$ $2\frac{1}{8}$ in. (Original ormolu frame.) Wedgwood*
& Bentley
Lent by R. and G. Tangye.

Carl von Linnæus, or Linné, a celebrated naturalist, and founder of the botanic system named after him. Born 1707, at Roeskult in Sweden. Visited England 1738. Died 1778.

108. EDWARDS. Blue and white. $3\frac{1}{4}$ in. $\times$ $2\frac{1}{8}$ in. (Original ormolu frame.) Wedgwood*
& Bentley
Lent by R. and G. Tangye.

George Edwards, naturalist, born at Stratford, Essex, 1693. Librarian to the College of Physicians, author of a "History of Birds" (7 vols. 4to.), "Gleanings in Natural History," and a volume of Essays. Fellow of the Royal Society and the Society of Antiquaries. Died 1773.

109. DR. WOODWARD. Blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{2}$ in.
(Original ormolu frame.) Wedgwood & Bentley

Lent by R. and G. Tangye.

John Woodward, geologist, born in Derbyshire, 1665. Brought up to the medical profession. Early attracted to the study of geology. Author of "A Natural History of the Earth." He founded a professorship of geology, and left his extensive collection to Cambridge University. Died 1728.

110. RAY. Blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{2}$ in. (Original ormolu frame.) Wedgwood & Bentley

Lent by R. and G. Tangye.

John Ray, botanist and zoologist, born at Black Notley in Essex, 1627. Fellow of Trinity College, Cambridge, 1649. Published, after ten years' labour, "A Catalogue of Plants found in the neighbourhood of Cambridge," 1660. His numerous works hold a high place in scientific literature. Died 1705.

111. SIR JOSEPH BANKS. Designed by Flaxman. Blue and white. 10 in. $\times$ $7\frac{3}{4}$ in. One of the large series of portraits. Wedgwood & Bentley

- 111A. SIR JOSEPH BANKS. Modelled by Flaxman. Dark blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{2}$ in. (Ormolu mount.) WEDGWOOD¹

Lent by R. and G. Tangye.

Sir Joseph Banks, naturalist and traveller, born in London 1743. Sailed with Captain Cook on his first voyage as naturalist. President of the Royal Society in 1777. An active promoter of the interests of science. Died 1820.

2709. SIR ISAAC NEWTON (with the comet). Modelled by Flaxman. Blue and white. $3\frac{1}{2}$ in. $\times$ 3 in. WEDGWOOD¹

Given by R. and G. Tangye.

Sir Isaac Newton, the most celebrated astronomer, philosopher, and mathematician of modern times. Born at Woolsthorpe, Lincolnshire, on Christmas-day, 1642. Educated at Grantham, and Trinity College, Cambridge, Bachelor of Arts, 1664. Made the great discovery of the law of gravitation and new theories on light and colours. His great work, "Philosophiæ Naturalis Principia Mathematica," was published in 1687. Mathematical professor of the college and Fellow 1671, and president of the Royal Society 1703. Died 1727. In Cooper's *Annals of Cambridge* it is related that at the beginning of the year 1666, the year in which he began his optical discoveries, he went into the Hall of Trinity College, and mentioned to some of the Fellows that a battle was being fought between the Dutch and English, and that the latter had the worst of it. The Fellows requiring him to explain how he came by his knowledge, he answered that being in the Observatory (then over the gateway of the College) "he heard the report of a great firing of cannon, such as could only be between two great fleets, and that as the noise grew louder and louder, he concluded that they drew near to our coasts, and consequently that we had the worst of it, which the event verified." The distance from Cambridge to the sea is about 70 miles.

¹ Ormolu frames, of this and other similar patterns, were sent out by Wedgwood with the best portrait medallions. They are said to have been made by Boulton and Watt at Soho.



Dr. PRIESTLEY.
Tangye Collection.

22



SIR JOSEPH BANKS.
Tangye Collection.



113. SIR WILLIAM HERSCHEL (with the planets). Modelled by Flaxman. Green and white. 5 in. $\times$ $3\frac{1}{2}$ in. WEDGWOOD*

Lent by R. and G. Tangye.

William Herschel, a celebrated astronomer, born at Hanover, 1738. Brought up as a musician until the age of 14, when he was placed in the band of the Hanoverian foot guards. Came to London and failing to obtain employment enlisted as a bandsman in the Durham Militia. Organist at Halifax and at the Octagon Chapel, Bath. Studied Astronomy and constructed his own telescope. Discovered a new planet, 1781, and named it Georgium Sidus (now Uranus). King George III. endowed him with a pension and a house at Slough to enable him to prosecute his studies. Discovered up to 1802 over 5,000 new nebulae, clusters of stars, &c. Herschel constructed some very large telescopes, one with a forty-foot reflector was erected in his grounds at Slough. Died 1822.

114. DR. FOTHERGILL. Dark-blue and white. $4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in. WEDGWOOD*

John Fothergill, eminent physician, born at Carr End, Yorkshire, 1712. His parents were members of the Society of Friends. Fellow of the Royal Society 1763. For thirty years he was considered at the head of the medical profession. Died 1780.

115. PRIESTLEY. Blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{2}$ in. WEDGWOOD

Given by F. L. Bolton.

Joseph Priestley, an eminent divine, chemist, and natural philosopher, born 1733, near Leeds. Tutor to the Warrington Seminary, where he wrote his first work on Electricity; and a political work, "An Essay on Government;" made important discoveries on the properties of fixed air. About 1780 he removed to Birmingham and again became minister of a dissenting congregation, when he wrote the "History of the Corruptions of Christianity," and also supporting the claims of the Dissenters for the repeal of the Test Acts. He sympathised with the French revolution, and excited the indignation of the high church party; and in the riots which took place in 1791, his house, library, manuscripts, and apparatus were burnt by the mob. He then removed to Hackney. In 1794 he went to America, residing at Northumberland in Pennsylvania, and died there 1804. His works number about 80 volumes.

116. HANWAY. Dark-blue and white. $4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in. WEDGWOOD

Jonas Hanway, philanthropist and traveller. Born at Portsmouth 1712. Said to have introduced the umbrella into England. Founder of the Marine Society and Magdalene Hospital, and one of the first promoters of Sunday Schools. Died 1786.

117. DR. PEMBERTON.¹ Dark-blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{2}$ in. Wedgwood* & Bentley

Lent by R. and G. Tangye.

Henry Pemberton, physician and mathematician, born 1694. Studied under Boerhave at Leyden. Friend of Sir Isaac Newton. Author, and member of the Royal Society. Died 1771.

118. BERGMAN. Green and white. $3\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in. WEDGWOOD

Torbern Olof Bergman, eminent Swedish chemist, born 1735. His scientific discoveries were numerous. He proved the acid properties of carbonic acid, discovered oxalic acid, and was one of the first to make chemical analysis of mineral bodies. Died 1784.

¹ This portrait belonged to Dr. Erasmus Darwin.

119. LOCKE. Dark-blue and white. $3\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in.

Wedgwood
& Bentley

Lent by R. and G. Tangye.

John Locke, a distinguished philosopher, born at Wrington, Somersetshire, 1632. Educated at Westminster School and Christchurch College, Oxford, when he applied himself to the study of medicine. Appointed, by Lord Shaftesbury, Secretary of the Board of Trade 1672. Lived in Holland several years. His great work, "Essay on the Human Understanding," was published 1690. Died at Oates, Essex, 1704.

- 120B. SHAKESPEARE. Dark-blue and white. 4 in. $\times$ $3\frac{1}{2}$ in.

WEDGWOOD*

Lent by R. and G. Tangye.

121. SHAKESPEARE. Blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{2}$ in.

WEDGWOOD
& BENTLEY

William Shakespeare, "The Poet of the Human Race," born at Stratford-on-Avon 1564, died 1616.

122. GARRICK, Designed by Flaxman. Blue and white.

$4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in. WEDGWOOD
& BENTLEY

David Garrick, the greatest English actor, born at Hereford 1716. Educated at Lichfield Grammar School, and also by Dr. Johnson. Came to London, 1736, to study law. Afterwards he started business in the wine trade, but abandoning that for the stage, he made his first appearance at Ipswich in 1741. His success was immediate and uninterrupted. He retired from the stage in 1776. In 1769 he projected and carried out the Stratford Jubilee. Died January 20th, 1779.

123. ROUSSEAU. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{1}{2}$ in. Wedgwood
& Bentley

Jean Jacques Rousseau, French philosopher and writer, born at Geneva, 1712. Died Ermonville 1778.

- 123A. ERASMUS DARWIN. Modelled by Flaxman, after the portrait by Wright, of Derby. Blue and white. WEDGWOOD*
& BENTLEY

Lent by R. and G. Tangye.

Erasmus Darwin, physician and poet, born at Elton, near Newark, 1731. Educated at Cambridge, took his doctor's degree at Edinburgh, settled at Lichfield until 1781, when he removed to Derby, where he died in 1802. His poetic fame rests upon his "Botanic Garden," and his other works are "Zoonomia, or the Laws of Organic Life"; "Phytologia, or the Philosophy of Agriculture," &c. He was an attached friend of Josiah Wedgwood, and attended him professionally.

124. VOLTAIRE. Modelled by W. Hackwood. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{1}{2}$ in. (Ormolu rim.) Wedgwood
& Bentley

François Marie de Arouet, French poet, historian, and philosopher, born at Chateaufort, near Paris, February 20th, 1694. Assumed the name of Voltaire probably as a *nom de plume*. His published works number 80 volumes 8vo. Died at Paris, May 30th, 1778.

125. BOILEAU. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{1}{4}$ in. (Ormolu rim.) WEDGWOOD* & Bentley

Lent by R. and G. Tangye.

Nicholas Boileau, French poet, born 1636, died 1711.

126. CONYERS MIDDLETON. White biscuit. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{4}$ in.*

Lent by R. and G. Tangye.

Conyers Middleton, D.D., a learned divine and writer, born at York, 1683; Woodwardian professor of mineralogy and librarian at Cambridge. His works hold an important place in the history of the growth of religious liberalism in England. Died 1750.

127. ADAM SMITH. Dark-blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{1}{4}$ in. WEDGWOOD*

Lent by R. and G. Tangye.

Adam Smith, political economist, born at Kirkcaldy 1723. His great work, "Inquiry into the Nature and Causes of the Wealth of Nations," first appeared in 1776. The book may be regarded as the basis of modern political economy, and one of its great objects has been accomplished in the establishment of free trade. Died 1790.

129. SIR WILLIAM HAMILTON. Designed by Flaxman. White biscuit. $6\frac{1}{2}$ in. $\times$ $4\frac{1}{4}$ in.

Sir William Hamilton, Bart., diplomatist and antiquary, born 1730. Friend and patron of Wedgwood. Ambassador at the Court of Naples. During his residence in Italy, a period of thirty-six years, he gathered a fine collection of antique vases, &c., which, after his death, were purchased by the nation for the British Museum. He purchased from the Barberini family, and brought to this country, the celebrated Barberini Portland vase now in the Museum. Died 1803.

130. FENELON. Blue and white (circular). $2\frac{1}{2}$ inches. (Ormolu frame, with ribbon.) WEDGWOOD*

Lent by R. and G. Tangye.

François de Salignac de la Motte Fenelon, archbishop of Cambray, born 1651. His works on philosophy, theology, and moral literature have immortalized his name. He wrote the well-known "Adventures of Telemachus," for the Duke of Burgundy, grandson of Louis XIV., while engaged on his education. Died January, 1715.

131. WATT. Blue and white (circular). $3\frac{1}{4}$ inches. Probably a trial piece.*

Lent by R. and G. Tangye.

James Watt, the great civil engineer, improver and almost the inventor of the steam-engine, born at Greenock, January 10th, 1736. Was refused leave to establish a workshop by the borough of Greenock, because he was not a freeman. Joined Matthew Boulton, as partner of the Soho works, Birmingham, 1774. To Watt is attributed the invention of the crank and flywheel, the double-acting principle, parallel motion, and the regulating action of the governor. He also invented the copying press, a method of warming houses by steam, and the system of bleaching by chlorine. Died August 23rd, 1819.

132. GOWER. Blue and white. $3\frac{1}{2}$ in. $\times$ 3 in. WEDGWOOD*

Lent by R. and G. Tangye.

Lord Gower, Marquis of Stafford, a friend and patron of Josiah Wedgwood. Born 1721, created Marquis of Stafford 1786, died 1803. This portrait is often described as Josiah Wedgwood.

133. CHANNING. Dark-blue and white. 4 in. x 3½ in.
A late portrait of the Josiah Wedgwood, junior,
period, 1805-1815. WEDGWOOD*
ETRURIA
Lent by R. and G. Tangye.

William Ellery Channing, D.D., Unitarian divine and author. Born at Newport, Rhode Island, U.S.A., 1780. An eloquent preacher and advocate for peace, who all his life denounced the slave system. Died October 2, 1842.

134. LORD CAMELFORD. Blue and white. 2½ in. x 2½ in.
(Ormolu mount.) Wedgwood & Bentley
Lent by R. and G. Tangye.

Thomas Pitt, 1st Baron Camelford, born 1737, died 1793.

135. PITT. Blue and white. 3½ in. x 2½ in. WEDGWOOD

William Pitt, Prime Minister of England, second son of the Earl of Chatham. Born at Hayes in Kent, May 28, 1759. Educated at Pembroke Hall, Cambridge. Elected M.P. for Appleby, 1780. Appointed Prime Minister in 1782, at the age of 23. He held office through the troubled time of the French Revolution, and a second time in 1804. As Minister, he displayed talents, energy, and perseverance, almost unparalleled in the world's history. Died Jan. 23rd, 1806.

136. WASHINGTON AND FRANKLIN. Two portraits in one
frame. Dark-blue and white. 2½ in. x 2½ in.
WEDGWOOD*
Lent by R. and G. Tangye.

137. FRANKLIN. Dark-blue and white. 3½ in. x 2½ in.
Wedgwood & Bentley

138. FRANKLIN. Blue and white, in original pottery
frame. 2½ in. x 2½ in. Wedgwood & Bentley An early portrait
of a coarse yellowish white body.*
Lent by R. and G. Tangye.

139. FRANKLIN. Blue and white. 10½ in. x 7½ in. One of
the large series of portraits. WEDGWOOD
& BENTLEY

Benjamin Franklin, the well known natural philosopher and politician. Born at Boston, U.S.A., 1706. He was the fifteenth child of a family of seventeen. Apprenticed to his brother a printer. Worked as a journeyman printer in London, 1723. Returned to Philadelphia and started in business as a printer and stationer. By prudence and economy he amassed a competency. Made experiments in electricity and many discoveries in that science, and applied his discoveries to the invention of the lightning rod. Sent to England as Agent for Pennsylvania in 1757. Ambassador to France, 1778. Died 1780.

140. CORNWALLIS. Dark-blue and white. 3½ in. x 2½ in.
WEDGWOOD

Charles, Marquis of Cornwallis, born 1738. A distinguished Commander. Served in America and was taken prisoner at Yorktown. Appointed Governor-General and Commander in Chief of India, 1786, and 1804 defeated Tipoo Sahib. Died in India, 1805.

141. SULLY. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{1}{2}$ in. (Ormolu rim.) WEDGWOOD* & Bentley *Lent by R. and G. Tangye.*

Maximilian de Bethune, Duke de Sully, a celebrated French statesman and soldier, born 1559. Minister to Henry IV., and Ambassador to England. Died 1641.

142. MALE PORTRAIT (looking right). Unknown. Dark-blue and white. $3\frac{1}{4}$ in. $\times$ $2\frac{3}{4}$ in. WEDGWOOD

143. DUCHESS OF DEVONSHIRE. Designed by Flaxman. Green and white. $4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in. WEDGWOOD

Georgiana Cavendish, eldest daughter of Earl Spencer, born 1757. Married the Duke of Devonshire in her seventeenth year. Remarkable for personal beauty and accomplishments. Died 1806.

- 144B. WESLEY. Probably designed by Flaxman. Dark-blue and white. 4 in. $\times$ $3\frac{1}{2}$ in. WEDGWOOD
A late portrait, 1805-10.*

Lent by R. and G. Tangye.

John Wesley, founder of Wesleyan Methodism, born at Epworth in 1703. Went as a missionary to the American Indians, 1735. Commenced itinerant preacher in England 1739. He was indefatigable in his labours, and almost continually engaged in travelling over England, Scotland, and Ireland. His society, though consisting of many thousands, was well organised, and he preserved his influence over it to the last. Old age did not abate his zeal and diligence. He wrote many hymns, sermons, political tracts, and controversial treatises. Died 1791.

145. CAMDEN. Blue and white. $3\frac{1}{2}$ in. $\times$ $2\frac{3}{4}$ in.

WEDGWOOD*

Lent by R. and G. Tangye.

146. OLDENBARNEVELD. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{1}{2}$ in.

WEDGWOOD*

Lent by R. and G. Tangye.

Johan van Olden Barneveld, grand pensionary of Holland, born 1549. Served as a volunteer at the siege of Haarlem. Sent as ambassador to England, to offer the sovereignty of the Netherlands to Queen Elizabeth. She declined it, but agreed to send auxiliary forces under the command of the Earl of Leicester. Again ambassador to England, 1590; to France, 1598. Obtained the recognition of the independence of Holland at the Congress of the Hague, 1607. Tried and sentenced to death during a revolt, and was executed May, 1619, at the age of seventy-one.

147. TITIAN. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{1}{2}$ in. (Ormolu rim.) WEDGWOOD* & BENTLEY *Lent by R. and G. Tangye.*

Tiziano Vecellio, the great painter of Venice, born 1477, died 1576.

148. CARACCI. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{1}{2}$ in. (Ormolu rim.) WEDGWOOD* & Bentley *Lent by R. and G. Tangye.*

Annibale Caracci, celebrated Italian painter, born 1555, died 1613.

149. ALBANI. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{3}{4}$ in. (Ormolu rim.) Wedgwood* & Bentley *Lent by R. and G. Tangye.*

Francisco Albani, celebrated Italian painter, born 1578, died 1660.

150. SAPPHO. Blue and white. $2\frac{1}{4}$ in. $\times$ $1\frac{3}{4}$ in. (Ormolu rim.) WEDGWOOD*

151. ANTIOCHUS MAGNUS. Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{1}{8}$ in. (Ormolu rim.) WEDGWOOD* *Lent by R. and G. Tangye.*

152. A ROMAN EMPRESS. Blue and white (waxen jasper). 2 in. $\times$ $1\frac{3}{4}$ in. (Ormolu rim.)

153. SOCRATES. Blue and white. $2\frac{1}{4}$ in. $\times$ $1\frac{3}{4}$ in. (Ormolu rim.) WEDGWOOD* *Lent by R. and G. Tangye.*

154. ARISTOTLE.¹ Blue and white. $2\frac{1}{2}$ in. $\times$ $1\frac{3}{4}$ in. (Ormolu rim.) WEDGWOOD* *Lent by R. and G. Tangye.*

- 155B. JOSIAH WEDGWOOD. A white clay mould used at Etruria to produce the Medallion.* *Lent by R. and G. Tangye.*

1. This portrait is inscribed on the back—"Spottey, wash ground finer."







MAISON DE LA REINE AN 10



MAISON DE LA REINE AN 10



BUST OF JOHN DE WITT.

Tangye Collection.

BUSTS AND FIGURES.

2731. SENECA. Black basalt bust. 5 inches.*
Given by R. and G. Tangye.
157. CICERO. Black basalt bust. 5 inches.*
Lent by R. and G. Tangye.
158. DEMOSTHENES. Black basalt bust. 5 inches.
2732. HOMER. Black basalt bust. 5 inches.*
Given by R. and G. Tangye.
2733. CLEOPATRA. Black basalt bust. 6 inches. Wedgwood*
Given by R. and G. Tangye.

2743. ARISTOTLE. Black basalt bust. 6 inches. ^{Wedgwood & Bentley}
Given by R. and G. Tangye.
2730. A PHILOSOPHER. Black basalt bust. $6\frac{1}{2}$ inches.
^{WEDGWOOD*}
Given by R. and G. Tangye.
163. VOLTAIRE. Black basalt bust. $6\frac{1}{2}$ inches.*
Lent by R. and G. Tangye.
164. VOLTAIRE. Black basalt bust. On pedestal, with
 medallion of the Mourning Muse. $8\frac{1}{2}$ inches.*
Lent by R. and G. Tangye.
2770. VOLTAIRE. Black basalt bust. $20\frac{1}{2}$ inches.
^{WEDGWOOD*}
Given by R. and G. Tangye.
166. J. J. ROUSSEAU. Black basalt bust. $6\frac{1}{2}$ inches.
^{WEDGWOOD*}
Lent by R. and G. Tangye.
167. SIR ISAAC NEWTON. Black basalt bust. $6\frac{1}{2}$ inches.
 From the statue by Roubiliac. ^{WEDGWOOD}
168. SIR ISAAC NEWTON. Black basalt bust. 20 inches.
^{Wedgwood & Bentley} Said to have been made for Gibbon, the
 historian.
169. SIR ISAAC NEWTON. Black basalt bust. 9 inches.
^{WEDGWOOD*}
Lent by R. and G. Tangye.
170. DEMOCRATES. Black basalt bust. $14\frac{1}{2}$ inches.
^{Wedgwood & Bentley}
Lent by R. and G. Tangye.
171. DEMOCRITUS. Black basalt bust. "The laughing
 Philosopher." Probably by Turner. 10 inches.*
Lent by R. and G. Tangye.
172. HERACLITUS. Black basalt bust. "The weeping
 Philosopher." Probably by Turner. $9\frac{1}{2}$ inches.*
Lent by R. and G. Tangye.
- 173B. PLATO. Black basalt bust. 14 inches.*
Lent by R. and G. Tangye.

174B. HOMER. Black basalt bust. 14 inches.*
Lent by R. and G. Tangye.

175B. SOCRATES. Black basalt bust. 7 $\frac{3}{4}$ inches.

176B. SOCRATES. Black basalt bust. 18 inches.
 WEDGWOOD

177B. SHAKESPEARE. Black basalt bust. 14 $\frac{1}{2}$ inches.
 WEDGWOOD*
Lent by R. and G. Tangye.

178. SWIFT. Black basalt bust. 19 inches.
 WEDGWOOD*
Lent by R. and G. Tangye.

Dr. Jonathan Swift, Dean of St. Patrick's, a celebrated political and satirical writer, born at Dublin 1667. Intimate with Harley and Bolingbroke during the first years of the reign of Queen Anne. Appointed Dean of St. Patrick's, Dublin, 1712. Author of "The Tale of a Tub," "Gulliver's Travels," &c. Died 1745.

179. YOUNG MARCUS AURELIUS. Black basalt bust.
 16 inches. Wedgwood*
 & Bentley *Lent by R. and G. Tangye.*

180. SPENSER. Black basalt bust. 15 inches.
 WEDGWOOD*
Lent by R. and G. Tangye.

Edmund Spenser, English poet, born in London, 1553. Educated at Pembroke Hall, Cambridge. Friend of Sir Philip Sidney and Sir Walter Raleigh. Author of the "Faerie Queen," printed in 1590 and presented to Queen Elizabeth, who granted the poet a pension of £60 per annum. Died in London, 1598.

181. HORACE. Black basalt bust. 20 inches. Wedgwood*
 & Bentley
Lent by R. and G. Tangye.

182. PINDAR. Black basalt bust. 20 inches. Wedgwood
 & Bentley
 This bust is said to have belonged to David
 Garrick.*
Lent by R. and G. Tangye.

183. VIRGIL. Black basalt bust. 20 $\frac{1}{2}$ inches. Wedgwood
 & Bentley
 Said to have belonged to Gibbon, the historian.

184. BEN JONSON. Black basalt bust. 17 $\frac{1}{2}$ inches.
 WEDGWOOD

Benjamin Jonson, dramatist, contemporary and friend of Shakespeare: born at Westminster, 1574. In 1598 he produced his first comedy, "Every Man in his Humour." Appointed poet laureate in 1619. Died 1637.

185. EPICURUS. Black basalt bust. 24 inches.
 WEDGWOOD

186. PALLADIO. Black basalt bust. 22 $\frac{1}{2}$ inches.
 WEDGWOOD

187. POPE. Black basalt bust. 15 inches. Numbered "69" on back.

Alexander Pope, English poet, born in London 1688. Author of "The Rape of the Lock," "The Dunciad," &c. By his translation of the Iliad he realised £5,000. Wrote the "Essay on Man," 1739. Died 1744.

2767. GROTIUS. Black basalt bust. 20 inches. Designed by Keeling. WEDGWOOD*

Given by R. and G. Tangye.

Hugo Grotius, or De Groot, Dutch scholar and statesman, born at Delft 1583. Member of the states general and ambassador to England. Wrote his celebrated "Treatise on the Truth of the Christian Religion," in prison. Author of "De Antiquitate Reipublice Batavica," a "History of the Goths," &c. Died in exile, in Sweden, 1645.

189. JOHN DE WITT. Black basalt bust. 25½ inches. Designed by Keeling. WEDGWOOD

John De Witt, Dutch statesman, born 1623 at Dort. Chosen pensionary of his native city in 1650, and afterwards grand pensionary of Holland. Concluded a peace with Cromwell when war broke out between the Dutch and English in 1666. De Witt sent the fleet under De Ruyter, who sailed up the Thames and Medway. Murdered, with his brother Cornelius, by the populace during a revolt in 1672.

190. SAVOYARD CHILDREN. Black basalt group, on carved wood stand. 7½ inches high.*

Lent by R. and G. Tangye.

191. SAVOYARD CHILDREN. Black basalt group, on carved wood stand. 7½ inches high.*

Lent by R. and G. Tangye.

192. VENUS, with a shell. Black basalt figure. From the antique marble in the Louvre. Carved wood stand. 10½ inches high. Wedgwood*

Lent by R. and G. Tangye.

193. "POOR MARIA." Black basalt figure. From Sterne's Sentimental Journey. 7½ inches high.*

Lent by R. and G. Tangye.

194. FIGURE OF CERES, for mounting as candelabra. Designed by Flaxman. Black basalt. 9½ inches high. WEDGWOOD

- 196B. PAIR OF FIGURES. Boys under trees as seasons; (Summer and Winter), forming candlesticks. Designed by Flaxman. Blue and white jasper. 9 inches high. WEDGWOOD*

Lent by R. and G. Tangye.

- 197B. PAIR OF FIGURES. Children holding baskets. Black basalt, for saltcellars.

2740. J. J. ROUSSEAU, as a Botanist. Full length figure. Back basalt. 11¾ inches high.*

Given by R. and G. Tangye.

An unusual portrait, made as a companion to the figure of Voltaire, 1779, and from a drawing of Rousseau botanizing in the gardens of Ermenonville. The figure is said to have been modelled by Wedgwood himself.



LAMP.

Tangye Collection.

LAMPS¹ AND CANDELABRA.

199. LAMP, red terra-cotta, with relief of Pegasus, and Etruscan ornaments, in black.*
Lent by R. and G. Tangye.
2799. LAMP, red terra-cotta, with relief of Cupid dressing a Mask, in black.* *Given by R. and G. Tangye.*
201. LAMP, red terra-cotta, with the Signs of the Zodiac in relief.*
Lent by R. and G. Tangye.
202. LAMP, red terra-cotta; medallion of Amalthea, and ornaments in relief, in black.*
Lent by R. and G. Tangye.
203. LAMP, red terra-cotta; pointed leaf ornament, in black.*
Lent by R. and G. Tangye.
204. LAMP, blue and white; medallion of Pegasus, oak leaf ornaments, &c.* *Lent by R. and G. Tangye.*

¹Lamps of the Roman shape were made as a receptacle for the coiled wax taper.

2674. LAMP, blue and white; medallion of Amalthea feeding the Infant Jupiter.*
Given by R. and G. Tangye.
206. LAMP, buff terra-cotta, with relief of a Sacrifice, in red.*
Lent by R. and G. Tangye.
- 207B. LAMP, black basalt, with relief of Three Figures, in red.*
Lent by R. and G. Tangye.
- 208B. LAMP, black basalt, plain.
209. LAMP, black basalt, plain.
210. LAMP, black basalt, plain, with projecting handle.
- 211B. LAMP, black basalt, circular for two-lights, on plinth and cover. ^{Wedgwood & Bentley.}
Lent by R. and G. Tangye.
2752. LAMP, oval vase shaped, black basalt; surmounted by Female figure pouring oil.*
Given by R. and G. Tangye.
2814. LAMP OR HOOKAH VASE, buff terra-cotta; reliefs of Coriolanus, &c., in purple.*
Given by R. and G. Tangye.
2815. LAMP OR HOOKAH VASE, buff terra-cotta; reliefs, in green.*
Given by R. and G. Tangye.
215. LAMP, dark-blue; medallion of Coriolanus, Signs of the Zodiac, &c., in white.*
Lent by R. and G. Tangye.
216. PAIR OF CYLINDRICAL DRUMS, dark-blue, with four medallions, after Flaxman, in white. Classic border, white relief on buff ground. Mounted in ormolu, with cut glass lustres, &c.*
Lent by R. and G. Tangye.





JASPER CUP AND SAUCER.

Tangye Collection.



JASPER PLATE OR DISH: THE INFANT ACADEMY.

(After Sir Joshua Reynolds.)

Tangye Collection.

DÉJEÛNER CABINET PIECES, OR "TEA
AND COFFEE EQUIPAGES."

218. TEAPOT, of solid green jasper; reliefs of boys chasing butterflies, &c.

Lent by R. and G. Tangye.

219. MUG, fluted, black basalt; reliefs of boys playing music; mounted with old silver rim.

- 220b. TEAPOT, round, blue jasper; reliefs of "Sportive Love," &c., designed by Lady Templeton, in white.

Lent by R. and G. Tangye.

- 221B. TEAPOT, octagonal, dark-blue jasper; medallions and leafage in white relief.^a
Lent by R. and G. Tangye.
222. DÉJEÛNER SERVICE, complete, in lilac jasper; oval tray (with ribbon border), teapot, sucrier, cream ewer, and two cups and saucers; fluted, and with reliefs in white.^a
Lent by Miss Daisy Tangye.
- 223B. SALT CELLARS, Two, in basalt.
- 224B. TEAPOT, circular, red terra-cotta, with Egyptian ornaments in black.
2699. BOWL, blue jasper, polished inside; reliefs of boys, children, &c., in white. 8½ inches. WEDGWOOD^a
Given by R. and G. Tangye.
226. BOWL, red terra-cotta, with side handles; border of vine leaves in black. WEDGWOOD
227. PLATE, a fine jasper, black ground; cameos, in white, in compartments; centre, Aurora in her car, and border of the Signs of the Zodiac on blue ground, white relief. 9½ inches. WEDGWOOD^a
Lent by R. and G. Tangye.
2702. CREAM EWER, small, of leaf pattern; solid green jasper.^a Wedgwood *Given by R. and G. Tangye.*
- 229B. HONEY POT, buff terra-cotta, in the form of a beehive.
230. HONEY POT, buff terra-cotta, basket pattern.
- 231B. CUP and SAUCER, black basalt, encaustic painted, with wreath, &c., in red.
232. DÉJEÛNER SERVICE, complete, in green jasper; reliefs in white; oval tray, teapot, cream ewer, sucrier and cover, two cans and saucers.^a
Lent by Miss Mabel Tangye.
233. TRAY, Shaped oblong, blue jasper; acanthus leaf border in white.^c
Lent by R. and G. Tangye.

2812. TEAPOT, Large buff terra-cotta, vine leaf border in green.* *Given by R. and G. Tangye.*
- 235R. CHOCOLATE POT, basalt, fluted; relief of boys, &c.
2781. TEAPOT, black basalt, painted with Etruscan border.
Wedge-wood & Bentley
Given by R. and G. Tangye.
2782. BOWL, black basalt, painted with Etruscan border.
Wedge-wood & Bentley
Given by R. and G. Tangye.
- 239B. CUP and SAUCER, black basalt, painted with Etruscan border.
Wedge-wood & Bentley
2820. SUCRIER, oval buff terra-cotta, fluted; acanthus leaf ornaments, &c. WEDGEWOOD*
Given by R. and G. Tangye.
- 241B. TEAPOT, buff terra-cotta, beehive form.
2821. SUCRIER and STAND, and COVER, buff terra-cotta, in the form of shells. WEDGEWOOD*
Given by R. and G. Tangye.
- 243B. MUG, buff terra-cotta, trellis pattern, pierced cover.
2817. TEACUP and SAUCER, buff terra-cotta; relief of vine leaves in green.* *Given by R. and G. Tangye.*
245. DÉJEÛNER SERVICE. Complete, in black basalt, painted with Etruscan borders, &c.; oval tray, teapot, sucrier, cream ewer, two cups and saucers.
Wedge-wood
246. TRAY, round, with three CUSTARD CUPS and COVERS, polished inside; blue jasper, white ornaments in relief.*
Lent by R. and G. Tangye.
2670. CUSTARD CUP and COVER, round, blue and white.*
Given by R. and G. Tangye.
2778. CUPS and SAUCERS, Two, black basalt, encaustic painted.
Wedge-wood & Bentley
Given by R. and G. Tangye.

2779. SUCRIER, black basalt, encaustic painted. Wedgwood
& Bentley
Given by R. and G. Tangye.
247. JUG and CREAM EWER, black basalt, painted with
Etruscan borders. Wedgwood
& Bentley
248. SALTS, Two round blue jasper, polished inside:
reliefs of "Poor Maria," Mother and Child, &c.,
in white. WEDGWOOD* *Lent by R. and G. Tangye.*
249. BOWL, pale-blue jasper; leafage and key border in
white relief. Wedgwood*
Lent by R. and G. Tangye.
2698. BUTTER DISH and COVER, dark-blue jasper, fluted:
boys, acanthus border, &c., in relief. WEDGWOOD*
Given by R. and G. Tangye.
2685. TEA BOTTLE, or CADDY, pale-blue and white jasper:
reliefs of boys in white. *
Given by R. and G. Tangye.
2693. SUCRIER, small round, dark-blue jasper, fluted:
reliefs of children, designed by Lady Templeton,
in white. * *Given by R. and G. Tangye.*
2692. TEAPOT, round, blue jasper; children, &c., in white
relief. * *Given by R. and G. Tangye.*
2701. SUCRIER, round, blue jasper; girl reading, &c., in
white relief. * *Given by R. and G. Tangye.*
2673. SUCRIER, round, early, grey-blue waxen jasper:
boys playing, &c., in white relief. Wedgwood*
Given by R. and G. Tangye.
- 257B. TEAPOT, small round, basalt; female figure on cover.
- 258B. CREAM EWER, basalt, antique shape, fluted; reliefs
of boys playing, &c. Wedgwood
- 259B. KETTLE, basalt, fluted; reliefs of children, and
female figure on cover.
- 260B. CREAM EWER, plain, basalt; female figure on cover.
Wedgwood

2763. KETTLE, vase shaped, basalt, fluted; dog on cover.
Wedgwood
- 262B. TEAPOT (Oval), SUCRIER, and CREAM EWER, buff terra-cotta; figures of children, &c., in brown.
- 263B. SUCRIER, buff terra-cotta, basket pattern.
2818. CREAM EWER, buff terra-cotta, basket pattern.*
Given by R. and G. Tangye.
2696. TEAPOT, small, blue jasper, fluted; reliefs of "Sportive Love," &c., in white, designed by Lady Templeton.* *Given by R. and G. Tangye.*
- 266B. TEAPOT, small, stone colour, glazed; cover surmounted with a dog.
266. BOWL, blue jasper, polished inside; relief of aquatic plants, &c., in white.
2703. PLATE, or STAND, blue jasper; acanthus leaf border in white.* *Given by R. and G. Tangye.*
- 268B. PLATE, or STAND, blue jasper; acanthus leaf border in white.* *Lent by R. and G. Tangye.*
- 269B. PLATE, or STAND, small, blue jasper; acanthus leaf border in white.* *Lent by R. and G. Tangye.*
2705. CUP and SAUCER, early, pale-blue jasper, fluted, polished inside; reliefs of children, &c.*
Given by R. and G. Tangye.
2700. PLATE, blue jasper, fluted; acanthus border and relief of the "Infant Academy," after Sir Joshua Reynolds, in white.* *Given by R. and G. Tangye.*
272. PLATE, green jasper; acanthus border and relief of the "Infant Academy," after Sir Joshua Reynolds, in white.* *Lent by R. and G. Tangye.*
273. TEA BOTTLE, or CADDY, solid white jasper; reliefs of boys, &c.* *Lent by R. and G. Tangye.*
274. PLATE, dark-blue jasper; arabesque and floral ornaments and medallion of a lion, in white.*
Lent by R. and G. Tangye.

275. TEAPOT, black jasper; wreaths of ivy and laurel border in white, medallion in blue and white.*
Lent by R. and G. Tangye.
276. CUP and SAUCER, black jasper; wreaths of ivy and laurel border in white, and medallion in blue and white.*
Lent by R. and G. Tangye.
2688. FLOWER HOLDER, curved shape, blue jasper; trellis ornament in relief.* *Given by R. and G. Tangye.*
- 278B. CREAM EWER, green stoneware; band of ivy in white; late.
279. CHOCOLATE JUG, blue jasper, fluted; reliefs of children, &c., after Lady Templeton, in white.*
Lent by R. and G. Tangye.
280. BOWL and CUP and SAUCER, solid lilac jasper; reliefs of boys, &c., in white.* *Lent by R. and G. Tangye.*
2681. CUP and SAUCER, solid lilac jasper; relief of boys, &c., in white. *Made for the Empress Catherine of Russia, and given to Princess Elisabeth.**
Given by R. and G. Tangye.
281. CREAM EWER, green jasper, fluted; reliefs of "Sportive Love," Shepherd, in white.*
Lent by R. and G. Tangye.
2895. MUG, solid lilac jasper; trellis pattern.*
Given by R. and G. Tangye.
284. BOWL, lilac jasper, polished inside; quatrefoil ornament in green and floral ornaments in white relief.*
Lent by R. and G. Tangye.
285. BOWL, solid olive green jasper; arabesque ornament in white.*
Lent by R. and G. Tangye.
2749. BOWL, basalt fluted; relief of boys, &c.*
Given by R. and G. Tangye.
2736. TEAPOT (small), basalt, with bands.*
Given by R. and G. Tangye.
287. SUCRIER, basalt, with bands.

2744. SUCRIER (round) and STAND, basalt; basket pattern.*
Given by R. and G. Tangye.
- 290B. SUCRIER, oval, basalt, fluted; reclining female figures on cover.
292. BUTTER DISH and COVER, red terra-cotta; relief of classic ornaments, &c., in black.*
Lent by R. and G. Tangye.
2797. KETTLE (small) terra-cotta; reliefs of ferns, &c.*
Given by R. and G. Tangye.
2798. CREAM EWER, terra-cotta; reliefs of ferns, &c.*
Given by R. and G. Tangye.
2800. CREAM EWER, red terra-cotta; enamelled with flowers; late.*
Given by R. and G. Tangye.
- 297B. BOWL, small, red terra-cotta; mounted in pierced silver.
299. EGG CUPS (Two), blue jasper; white ornaments in relief.*
Lent by R. and G. Tangye.
300. DÉJEÛNER SERVICE: teapot, bowl sucrier, cream ewer, and two cups and saucers; dark-blue jasper, green quatre-foil, and white ornaments in relief.*
Lent by Miss Elsie Tangye.
2671. TEAPOT, small, blue jasper; foliage, &c., in relief, in white.*
Given by R. and G. Tangye.
302. CHOCOLATE SERVICE, dark-blue jasper, fluted: chocolate jug, milk jug, sucrier, four cups and saucers (polished inside); reliefs of domestic subjects, after Lady Templeton, in white. *Made for the King of Naples.*
- 303B. BOWL, buff terra-cotta; bamboo ornaments, blue lines, &c.
2816. CUP and SAUCER, buff terra-cotta; bamboo ornaments, blue lines, &c.*
Given by R. and G. Tangye.
- 304B. CUP and SAUCER, buff terra-cotta, fluted; reliefs of "Poor Maria," &c.

305. TEAPOT, basalt; Egyptian ornaments in relief; crocodile on cover.
2753. SUCRIER, basalt; fluted; boys, &c., in relief.
Given by R. and G. Tangye.
306. DÉJEÛNER SERVICE, complete, blue jasper, fluted, reliefs in white; oval tray, teapot, sucrier, cream ewer, two cups and saucers.
Lent by R. and G. Tangye.
307. TEAPOT, SUCRIER, and CREAM EWER, octagonal shape, blue jasper; medallions of nymphs, trophies, &c., in white.
Lent by R. and G. Tangye.
308. MILK JUG, dark-blue jasper; quatrefoils in green, and floral ornaments in white relief.
Lent by R. and G. Tangye.
309. TEAPOT, small, green jasper, fluted, &c.; reliefs of "Poor Maria," &c., in white.
Lent by R. and G. Tangye.
2667. BOWL, blue jasper; fluted; reliefs of children, &c., in white.
Given by R. and G. Tangye.

FLOWER AND ROOT POTS.

- 310B. FLOWER POTS and SAUCERS, a pair, black ground, oblong spots.
2664. FLOWER POT and SAUCER, blue jasper, curved shape; acanthus leaf ornaments in white.
Given by R. and G. Tangye.
2665. FLOWER POTS, a pair, blue jasper; floral ornaments in white, strap-work in buff.
Given by R. and G. Tangye.
2666. FLOWER POTS and SAUCERS, a pair, blue jasper, curved shape, wicker pattern; acanthus leaf ornaments in white.
Given by R. and G. Tangye.

314. FLOWER POTS and SAUCERS, a pair, pink jasper; green quatrefoil, and classic ornaments in white.*
Lent by R. and G. Tangye.
315. FLOWER POT, small, dark-blue jasper; green quatrefoil, and leafage in white.*
Lent by Miss Elsie Tangye.
- 316B. FLOWER POT, red terra-cotta; relief of vine leaves in black.
2684. BULB STANDS and SAUCERS, a pair, small, pale-blue jasper; covers pierced, ornaments in white; late manufacture.*
Given by R. and G. Tangye.
- 320B. BULB STANDS, a pair, buff terra-cotta, circular; pierced covers, pillars, ornaments, &c., in red.
- 321B. BULB STAND, buff terra-cotta, wicker pattern; vine leaf ornaments in black.
- 322B. BULB STANDS, a pair, buff terra-cotta; Cantharos vase shaped, with side handles; relief of boys, by Flaxman, in green.
- 323B. BULB STANDS, a pair, circular, red terra-cotta; Egyptian ornaments in black, cover wanting.
324. BULB STAND, red terra-cotta, vase shaped, fluted, wicker pattern; Egyptian ornaments in relief, cover wanting.*
Lent by R. and G. Tangye.
325. BULB STAND and COVER, small, red terra-cotta, vase shaped; Egyptian ornaments in black.*
Lent by R. and G. Tangye.
326. BULB STAND, red terra-cotta, vase shaped, fluted in black, side handles. An early "engine-turned" specimen. Belonged to John Flaxman, R.A.*
Lent by R. and G. Tangye.
327. BULB STAND, white biscuit, crescent form; for three bulbs.
2811. BULB STAND, buff terra-cotta; vine leaves in black, cover wanting.*
Given by R. and G. Tangye.
- 329B. BULB STANDS, a pair, brown glazed, oblong shape, wicker pattern.
- 331B. BULB STAND, brown glazed, oblong shape, wicker pattern, gilt.

- 332B. BULB STAND (for three bulbs), brown glazed, crescent shaped, gilt festoons, &c.
2834. BULB STAND, brown glazed, crescent shaped; wanting cover.* *Given by R. and G. Tangye.*
2803. BULB STAND, glazed, imitating porphyry.* *Given by R. and G. Tangye.*
- 335B. BULB STAND, basalt, of the colour of the clay before firing, square shape; frieze of boys carrying wreaths, by Flaxman, in relief; the cover in two tiers for six bulbs. Wedgwood & Bentley
Lent by R. and G. Tangye.
2735. BULB STAND, black basalt, square shape; covers for two bulbs.* *Lent by R. and G. Tangye.*
2810. BULB STANDS, a pair, green glazed, circular; gilt wreaths.* *Lent by R. and G. Tangye.*
2827. BULB STANDS, a pair, blue and white glazed, vase shaped; gilt wreaths.*
Lent by R. and G. Tangye.
339. BULB STAND, glazed light-brown and white; wreath ornaments. Formerly in Josiah Wedgwood's bedroom.
2838. BULB STANDS, a pair, buff glazed; each with four bamboo ornaments, gilt lines, &c.*
Given by R. and G. Tangye.
2835. BULB STAND, white stoneware, cylindrical, wicker pattern; painted blue lines. WEDGWOOD*
Given by R. and G. Tangye.
342. BULB STAND, unglazed stoneware biscuit, vase shaped, fluted black and white; tall cover.
Wedgwood
- 343B. BULB STANDS, two, glazed and painted granite, circular; centre for three, sides for two bulbs.
Wedgwood & Bentley
2804. BULB STAND, glazed and painted granite, circular.
Wedgwood & Bentley
Given by R. and G. Tangye.
- B345A. BULB STANDS, a pair, crescent shaped; white, biscuit.



ORNAMENTAL VASES, TERRA-COTTA

(RESEMBLING PORPHYRY, &c.)

2805. VASE, terra-cotta, gilt wreaths, black plinths; female figure on cover. 18½ in. Marked Wedgwood & Bentley (wafer stamp as No. 6).
Given by R. and G. Tangye.
2806. VASE, terra-cotta; mask handles, black plinth. 13 in.
WEDGWOOD
Given by R. and G. Tangye.
2808. VASE, terra-cotta; granite color, gilt mask handles, black plinth. 12 in.*
Given by R. and G. Tangye.
2809. VASE, terra-cotta; handles with female figures holding wreaths, gilt, &c., white plinth.
WEDGWOOD
Given by R. and G. Tangye.
- 352B. VASE, terra-cotta, as green serpentine marble; figure of Apollo and side handles, gilt, black plinth. 11 in. Marked Wedgwood & Bentley, Etruria, wafer stamp as No. 6.
353. VASE, terra-cotta, as blue pebble; gilt side handles, border, &c., white plinth. 10¾ in.
WEDGWOOD
2801. VASES, a pair, terra-cotta, as serpentine marble; gilt wreaths, children's heads, &c., black plinth. Marked Wedgwood & Bentley, Etruria, as No. 7.*
Given by R. and G. Tangye.

2802. VASE, terra-cotta; snake handles, medallion portrait of Titian in relief, black plinth. $8\frac{1}{2}$ in. high.*
Given by R. and G. Tangye.
- 356B. VASE, terra-cotta; two doves, wreaths, &c., in white, white plinth. $6\frac{1}{2}$ in. WEDGWOOD
- 357B. VASES, a pair, terra-cotta, as green marble; gilt wreaths and medallions of Apollo and Marsyas, black plinths; covers wanting. 7 in. Marked Wedgwood & Bentley, Etruria, as No. 7.
2807. VASE, oviform, terra-cotta, as blue granite; gilt goat-head handles, and medallion of sacrifice to Æsculapius, black plinth. Marked Wedgwood & Bentley, Etruria, as No. 7.*
Given by R. and G. Tangye.
2796. VASE, Egyptian form, red terra-cotta, Sphinx-head, ornaments, &c., in black. 13 in.*
Given by R. and G. Tangye.
- 360B. VASE and PEDESTAL, red terra-cotta, for pastille burning; reliefs of Venus and Cupid, festoons, &c., in black. $6\frac{1}{2}$ in. WEDGWOOD*
Lent by R. and G. Tangye.
361. VASE, red terra-cotta, oviform on tripod, for pastille burning, Sphinx head; terminals and reliefs in black; cover wanting.*
Lent by R. and G. Tangye.
362. VASES, set of three, red terra-cotta, Etruscan form; figures and ornaments in relief in black. Centre $14\frac{1}{2}$ in., sides $10\frac{1}{2}$ in. WEDGWOOD. From the S. C. Hall Collection.* *Lent by R. and G. Tangye.*



8



ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975.

Location of original: The National Art Library, Victoria and Albert Museum, London.

Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.



THE "WINE AND WATER" VASES: MODELLED BY FLAMMAR.
Trojan Collection.



VASES IN BASALT.

2739. VASE, basalt; medallion of a soldier, reclining figure of a boy on cover. 7 in. Wedgwood* & Bentley
Given by R. and G. Tangye.
- 364B. VASE, basalt, leopard's head handles; relief of boys as Bacchanals, designed by Lady Beauclerk; trophies, Cupids on cover, &c. 19 in.*
Lent by R. and G. Tangye.
2757. VASE, basalt; mask handles; reliefs of the Muses, &c. 14½ inches. WEDGWOOD*
Given by R. and G. Tangye.
2758. VASE, basalt, fluted; wreath ornaments, &c. 13½ in. Wedgwood* & Bentley
Given by R. and G. Tangye.
2747. VASE, basalt, side handles; reliefs of boys hunting and carrying game. 9½ in. Wedgwood* & Bentley
Given by R. and G. Tangye.
2760. VASE, basalt, side handles and wreath ornaments; fluted top and bottom. 9 in. Marked Wedgwood & Bentley, Etruria, as No. 7.*
Given by R. and G. Tangye.
2762. VASE, basalt; wreath ornaments and female heads (the heads are plaster, and a later addition to the vase). 10½ in. Marked Wedgwood & Bentley, Etruria, as No. 6.*
Given by R. and G. Tangye.
2765. VASE, basalt, tripod form supported by three dolphins; pierced cover for pastille burning.*
Given by R. and G. Tangye.

- 372b. VASE, basalt, tripod 'form supported by three dolphins; pierced cover, oak and ivy leaves in relief. This vase, made for pastille burning, is the largest of its class known. Height $13\frac{1}{2}$ in., diameter of bowl 16 in.
2847. VASE, basalt; reliefs of Charlotte at the Tomb of Werther and "Sportive Love," designed by Lady Templeton. The surface of the vase covered with copper. Marked Wedgwood & Bentley, Etruria, as mark No. 7.*
Given by R. and G. Tangye.
2846. VASE, white biscuit, with wreaths, acorn top on cover; the surface covered with silver.
WEDGWOOD*
Given by R. and G. Tangye.
2750. VASE, basalt, with wreath ornaments and fluted. 8 in. high. Wedgwood & Bentley
Given by R. and G. Tangye.
2759. VASE, basalt; arabesque ornaments, fluted, two medallions of a sacrifice in relief. $11\frac{1}{2}$ in. Marked Wedgwood and Bentley, Etruria, as No. 7.*
Given by R. and G. Tangye.
377. VASES, a pair, basalt, with figures of a Satyr and a Triton; wreaths of vine leaves and aquatic plants. (These vases are known as the "Wine and Water" vases, and were designed by Flaxman.)¹ WEDGWOOD*
Lent by R. and G. Tangye.
378. VASE, basalt, formed of a female head, handle, &c.; in the shape of a classic Rhyton. Modelled by Keeling and bears his mark. WEDGWOOD*
Lent by R. and G. Tangye.
379. VASE, basalt, an antique-shaped ewer; groups of boys after Fiammingo. $10\frac{1}{2}$ in. WEDGWOOD* & BENTLEY
Lent by R. and G. Tangye.

¹ Flaxman's bill, including the charge for the vases, is still preserved. Dated March 25, 1775. "A pair of vases, one with a Satyr, and the other with a Triton handle 43 s. 6d."

380. VASE, basalt, ewer shape with antique scale ornaments, fluted, &c.; groups of boys after Fiammingo. WEDGWOOD (Bought at Wedgwood and Byerley's warehouse, York Street, St. James's, London).
Lent by R. and G. Tangye.
381. VASE, basalt, ewer shape, scale ornaments; relief of boys gathering fruit, &c. WEDGWOOD
383. VASES, a pair, basalt; reversing to form Candelabra, fluted, &c. $9\frac{1}{4}$ in. Wedgwood
Lent by R. and G. Tangye.
2734. VASES, a pair, basalt; reversing to form Candelabra, fluted, and with vine leaf ornaments. $9\frac{1}{4}$ in. WEDGWOOD*
Given by R. and G. Tangye.
385. VASE, basalt, ewer shape, mask handle, fluted; laurel ornament. $9\frac{1}{4}$ in. Wedgwood* & Bentley
Lent by R. and G. Tangye.
2742. VASE, basalt, goat-head handles; relief of Cybele in her char drawn by lions. $9\frac{1}{4}$ in. WEDGWOOD*
Given by R. and G. Tangye.
2756. VASE, basalt, with wreaths, laurel borders, &c. 9 in. Marked Wedgwood & Bentley, Etruria, as No. 7.*
Given by R. and G. Tangye.
2755. VASE, basalt, plain; mask and horned handles. $11\frac{1}{4}$ in. Marked Wedgwood & Bentley, Etruria, as No. 7.*
Given by R. and G. Tangye.
2745. VASE, basalt, tripod form; lions' heads, reversing cover, &c. $9\frac{1}{4}$ in. WEDGWOOD*
Given by R. and G. Tangye.
2780. VASES, a pair, basalt, of the antique Cantharos shape; ornaments in relief, in red. $6\frac{1}{4}$ in.*
Given by R. and G. Tangye.
2746. VASE, basalt; winged female figures holding wreaths. $9\frac{1}{4}$ in. Wedgwood* & Bentley
Given by R. and G. Tangye.

393. VASES, a pair, basalt, side handles and wreaths; covers reversing for Candelabra. $9\frac{1}{4}$ in. ^{Wedgwood*}
Lent by R. and G. Tangye.
2761. VASES, a pair, basalt, twined snake handles. $8\frac{1}{4}$ in.
 Marked Wedgwood & Bentley, Etruria, as No. 7.*
Given by R. and G. Tangye.
2741. VASE, basalt; relief of Cupids Watering Swans, after Le Brun. (Originally had twined snakes round the handles, now missing.) 17 inches.*
^{Wedgwood & Bentley}
Given by R. and G. Tangye.

Vases with Encaustic Paintings, Etruscan and Grecian.

2783. VASE, basalt, Etruscan form; encaustic painted with figures, ornaments, &c. $9\frac{1}{4}$ in.*
Given by R. and G. Tangye.
2784. VASE, basalt, Etruscan form, swan's-head handles; encaustic painted with figure of a Priestess, borders, &c. 14 inches.*
Given by R. and G. Tangye.
398. VASE, basalt, Etruscan form, one handle; encaustic painted with figures, ornaments, &c. 6 inches.

Vases, Tripods, and other Ornaments in Jasper, with Coloured Grounds.

399. VASE, blue jasper, goat-head handles; wreaths and medallions in white. 9 in.*
Lent by R. and G. Tangye.
- 400B. VASES, a pair, dark-blue jasper, pierced covers; quatrefoil ornaments, &c., in white. $3\frac{1}{8}$ in. ^{WEDGWOOD*}
Lent by R. and G. Tangye.
2677. PEDESTALS, a pair, circular blue jasper; trophies, wreaths, &c., in white. $3\frac{1}{4}$ in. ^{WEDGWOOD*}
Given by R. and G. Tangye.

402. VASE; blue jasper, handles; arabesque wreaths, leaf and flower ornaments in white. 10 in.*
Lent by R. and G. Tangye.
403. VASE and PEDESTAL, dark-blue jasper of a rough texture, Medusa and snake handles; reliefs of the Apotheosis of Homer, by Flaxman. Figure of Pegasus on cover. Round pedestal with goats heads, wreaths, &c., and on carved wood stand. 29 in. WEDGWOOD*
Lent by R. and G. Tangye.
2707. VASE and PEDESTAL, dark-blue jasper of a rough texture, Medusa and snake handles; reliefs of the Apotheosis of Homer and Virgil, by Flaxman. Figure of Pegasus on cover. Round pedestal with goats heads, wreaths, &c., and on carved wood stand. 29 in. WEDGWOOD*
Given by R. and G. Tangye.
2675. VASES. A pair of "Sceaux" or Flower Vases, blue jasper, granulated ground; arabesque ornaments and leafage in white. $4 \times 9\frac{1}{2}$ in. WEDGWOOD*
Given by R. and G. Tangye.
405. VASES, a pair, grey-blue jasper; formed of a pair of sucriers and covers, with reliefs of children in white; mounted as vases in chased ormolu. French work, time of Louis XVI. $8\frac{1}{2}$ in.
WEDGWOOD*
Lent by R. and G. Tangye.
406. VASE, blue jasper on octagonal plinth; arabesque wreath, leaves, &c., in white, pierced cover, ormolu handles. 12 in. WEDGWOOD*
Lent by R. and G. Tangye.
407. VASE and PEDESTAL, blue jasper; wreaths, &c., in white. Pedestal with trophies, &c. 7 in.
WEDGWOOD*
Lent by R. and G. Tangye.
2678. VASES, a pair, blue jasper, granulated ground, ewer shape (the handles wanting); reliefs of the Musse, &c., by Flaxman, in white. $10\frac{1}{2}$ in.*
Given by R. and G. Tangye.

2672. VASE, blue jasper; reliefs of boys, designed by Lady Beaulierck, festoons, &c., in white. $13\frac{1}{2}$ in.*
Given by R. and G. Tangye.
410. VASE, blue jasper, bowl shaped; with heads of River Gods, acanthus leaves, in white. $6\frac{1}{2}$ in.*
Lent by R. and G. Tangye.
411. VASE, blue jasper; festoons, ornaments, &c., in white. $5\frac{1}{4}$ in.*
Lent by R. and G. Tangye.
2686. PEDESTALS, a pair, blue jasper, circular; trophies and ornaments, &c., in white.*
Given by R. and G. Tangye.
2704. VASE, lilac jasper; with white leaf ornament and green strap-work.* *Given by R. and G. Tangye.*
414. VASE, pink jasper, in the form of a temple; green quatrefoils, white pillars, and ornaments in relief. 8 in. WEDGWOOD*
Lent by R. and G. Tangye.
415. VASES, a pair, pink jasper, curved shape; green quatrefoils, and ornaments in white; pierced covers. 6 in.*
Lent by R. and G. Tangye.
416. VASE, dark-blue jasper; twined floral ornaments in white, green quatrefoil, &c.; the cover surmounted by two doves. $8\frac{1}{4}$ in. high.*
Lent by R. and G. Tangye.
2687. VASE, blue jasper, in the form of a temple; Muses (after Flaxman), trophies, pillars, &c., in relief. $8\frac{1}{2}$ in. high. WEDGWOOD*
Given by R. and G. Tangye.
- 418B. VASES, a pair, blue jasper; reliefs after Lady Templeton, mask handles, &c., in white. 9 in. WEDGWOOD*
Lent by R. and G. Tangye.
- 419B. VASE, blue jasper, formed of three bamboo stalks; with reliefs in white. $10\frac{1}{2}$ in. WEDGWOOD*
Lent by R. and G. Tangye.

420. VASES, a pair, blue jasper, in the form of a pedestal and pillar; with trophies, flutings, &c., in white. 6½ in. WEDGWOOD*

Lent by R. and G. Tangye.

Vases, Buff Terra-Cotta, &c.

421. VASES, two, for spills, buff terra-cotta; white floral ornaments, &c.*

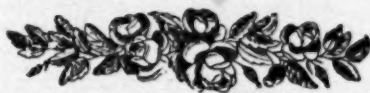
Lent by R. and G. Tangye.

2819. VASE, for spills, buff terra-cotta; white floral ornaments, &c.*

Given by R. and G. Tangye.

2836. VASE, buff terra-cotta, formed of four bamboo stalks; painted green lines, &c. 11 in. WEDGWOOD*

Given by R. and G. Tangye.



THE PORTLAND OR BARBERINI VASE.

425. The PORTLAND VASE, plaster or composition copy; modelled from the original vase in its perfect state, by Pichler, the gem engraver, and completed by James Tassie.* *Lent by R. and G. Tangye.*
2844. The PORTLAND VASE, white stoneware colored, black and glazed; probably made about 1815.* *Formerly in the Bragg Collection.
Given by R. and G. Tangye.*
427. The PORTLAND VASE, solid black jasper; relief white. One of the original "first fifty" subscriber's copies, finished by the gem engraver.* *Exhibited at South Kensington, Liverpool Exhibition, &c., &c.
Lent by R. and G. Tangye.*
- 428B. The PORTLAND VASE, a "trial piece" of one of the reliefs, solid black jasper; white relief. A portion has been polished by the lapidary to show its texture.* *Lent by R. and G. Tangye.*

SCENT BOTTLES.

429. SCENT BOTTLE, blue jasper, oblong shape; medallions of floating nymphs, wreaths, &c., in white, silver stopper.* *Lent by R. and G. Tangye.*
430. SCENT BOTTLE, cut glass, with gold stopper; black and white medallion of a child feeding pigeons.* *Lent by R. and G. Tangye.*
431. SCENT BOTTLE, blue jasper, round shape; with portrait of the Duke of York and Prince William Henry, silver stopper.* *Lent by R. and G. Tangye.*
432. SCENT BOTTLE, blue jasper, oblong shape, polished edge; medallions of "Poor Maria" and Shepherd, gold stopper.* *Lent by R. and G. Tangye.*
433. SCENT BOTTLE, blue jasper, octagonal shape; medallions of "Poor Maria" and Shepherd, gold stopper.* *Lent by R. and G. Tangye.*



OPERA GLASS.

Tangye Collection.

MOUNTED JEWELLERY, &c.

434. WATCH KEY, gold; mounted with a blue and white
cameo of a classic subject.*

Lent by R. and G. Tangye.

- 436B. TOOTHPICK BOX, ivory; with an oblong blue and
white medallion of four Cupids, &c., in gold
mount.*

Lent by R. and G. Tangye.

437. TOOTHPICK BOX, ivory, with blue and white cameo
of "Hope," in gold snake mount.*

Lent by R. and G. Tangye.

438. BON-BON Box, chased gold, circular; with a portrait
cameo of Talleyrand, set with small stones.
French work, time of Louis XVI.¹
Lent by R. and G. Tangye.
439. WATCH KEY, formed of a blue and white jasper
necklace bead, mounted in steel and gold.*
Lent by R. and G. Tangye.
440. TOOTHPICK Box, ivory, inlaid with gold points;
small blue and white cameo, with gold rim.
441. TEA CADDY, ivory, octagonal; mounted on steel
and silver, with circular blue and white medal-
lion of Hercules and the Lion.*
Lent by R. and G. Tangye.
442. KNIFE and FORK, plated; jasper handles in blue
and white.*
Lent by R. and G. Tangye.
444. ROUND Box, gold, and blue enamel; mounted with
circular blue and white medallion of children.*
Lent by R. and G. Tangye.
445. DRESS or COURT SWORD; handle wrought steel set
with ten small blue and white cameos. Formerly
in the Derby family.*
Lent by R. and G. Tangye.
446. ROUND METAL Box, chased and gilt; blue and
white medallion of Sacrifice to Hymen. Box.
French work, time of Louis XVI.*
Lent by R. and G. Tangye.

¹ TALLEYRAND, PERIGORD CHARLES MAURICE de, the celebrated French diploma-
tist; born at Paris, 1754. Studied for the Church. Bishop of Autun, 1788. Adopted the
popular side in the Revolution, and was one of the first to take the oath at the Feast of
the Federation, 14th July, 1790. Gave up his bishopric, and came to England on a secret
mission 1792. Employed in commercial pursuits in America until recalled by a decree of
the Convention in 1796, and appointed Minister of Foreign Affairs. Negotiated the
Treaty of Luneville with Austria and Amiens with England. Napoleon made him Vice-
Grand Elector, and also gave him the titles of Grand Chamberlain and Prince of
Benevento. Owing to the reverses the army met with in Spain, Talleyrand was excluded
from the Cabinet, but afterwards recalled; declining, however, to accept the invitation.
At the capitulation of Paris, Talleyrand negotiated the Convention. Elected President of
the Provisional Government and retained office until the restoration of the Bourbons,
when he was made a Peer, and sent Ambassador to Vienna. After the battle of Waterloo
he returned to Paris with Louis XVIII. as Foreign Minister, but resigned rather than
sanction the occupation of France by the Allies. Ambassador to England from 1830 to
1837. Died in Paris in the 84th year of his age, 1838.

447. ETUI or NEEDLECASE, ivory, square shape; mounted in chased gold with two blue and white cameos, and "Souvenir d' Amitie" in raised Script letters. French work, Louis XVI.*
Lent by R. and G. Tangye.
449. BRACELET, five blue and white cameos mounted in steel and silver.*
Lent by R. and G. Tangye.
450. BRACELETS, a pair, formed of blue and white and ormolu beads.
451. ROUND BOX, composition, resembling porphyry, lined tortoiseshell, with blue and white medallion of dancing Nymph, gold mounts, &c.*
Lent by R. and G. Tangye.
452. ROUND BOX, "Vernis Martin," with blue and white medallion of Neptune and Minerva.*
Lent by R. and G. Tangye.
453. OPERA GLASS, one cylinder; blue and white jasper, mounted in gold, steel, and ivory.*
Lent by R. and G. Tangye.
454. TOOTHPICK BOX, ivory; blue and white medallion of four boys, mounted in gold and steel.*
Lent by R. and G. Tangye.

INK VESSELS, PAINT CHESTS, &c.

2680. INKSTAND, blue jasper, with stand; acanthus leaf ornaments, &c., in white.*
Given by R. and G. Tangye.
- 457B. INKSTAND, blue jasper, round form, with loose stand and cover; acanthus and classic ornaments in white.*
Lent by R. and G. Tangye.

- 458B. INKSTAND, buff terra-cotta, tripod form.
2741. INKSTAND, basalt, gondola shape; ram's-head ornament, with sand box, &c.*
Given by R. and G. Tangye.
- 460B. INKSTAND, basalt, gondola shape; Egyptian ornaments, &c.
2795. INKSTAND, red terra-cotta, gondola shape; Egyptian ornaments in black.*
Given by R. and G. Tangye.
2777. INKSTAND, basalt, of lamp form; ornaments in red.*
Given by R. and G. Tangye.
465. INKSTAND, red terra-cotta, vase form, trefoil lip; ornaments in black.*
Lent by R. and G. Tangye.
466. INKSTANDS, a pair, buff terra-cotta, cylindrical shape, basket pattern.
2766. INKSTAND, basalt, cylindrical; medallions and ornaments in red.*
Given by R. and G. Tangye.
469. INKSTAND, basalt, containing ink bottle, sand box, and vase for pens. ^{Wedgwood* & Bentley}
Lent by R. and G. Tangye.
- 470B. PAINT CHEST, white biscuit, containing tray with twelve saucers and three palettes.
- 471B. PAINT CHEST, black and white, fluted, containing tray with twelve saucers and three palettes.
2845. MORTAR and PESTLE, small, made of Wedgwood's mortar composition. ^{Wedgwood* & Bentley}
Given by R. and G. Tangye.



TEA BOTTLE—"QUEEN'S WARE."

Tangye Collection.

"QUEEN'S WARE," LUSTRED, PIE DISHES,
WHIELDON WARE, &c.

2826. PLATE, Queen's ware; decorated in red, blue, and gold.*
Given by R. and G. Tangye.
2827. PLATE, Queen's ware; decorated in red, blue, and gold.*
Given by R. and G. Tangye.
2832. SERVICE, Queen's ware: oval tray, sucrier, can and saucer, and cream ewer; painted with ribbon border.*
Given by R. and G. Tangye.
2824. FRUIT BASKET and COVER, Queen's ware, pierced, &c., twisted handles.*
Given by R. and G. Tangye.

2825. CRUET, Queen's ware, 5 bottles; for pepper, sugar, oil, mustard, and vinegar, on round stand.*
Given by R. and G. Tangye.
2829. PEPPER CASTOR, Queen's ware; painted birds, foliage, &c.*
Given by R. and G. Tangye.
2830. CUSTARD CUP and COVER, Queen's ware; painted birds, foliage, &c.* *Given by R. and G. Tangye.*
2831. MUSTARD POT, Queen's ware; painted birds, foliage, &c.*
Given by R. and G. Tangye.
2828. CUPS and SAUCERS (two) and a CAN and SAUCER, Queen's ware; Japanese pattern. Late manufacture, about 1871.*
Given by R. and G. Tangye.
2689. VASES, a pair, white biscuit, or unglazed Queen's ware; Campana shapes, handles partly gilt.*
Given by R. and G. Tangye.
535. TEA BOTTLE, Queen's ware, printed with red transfers of Mr. and Mrs. Wedgwood and Shepherd and Sheep.*
Lent by R. and G. Tangye.

Vases, &c., with Coloured Lustred Surface.

- 536B. FLOWER BASKET, lustred copper, circular, and pierced cover.
2841. VASE, lustred copper; pierced cover. 12 in.*
Given by R. and G. Tangye.
2840. HONEY POT and COVER, lustred gold.*
Given by R. and G. Tangye.

Raised Pie Dishes, Jelly Moulds, &c.

2813. PIE DISH, buff terra-cotta, vines and vegetables in relief.

BAS RELIEFS, TABLETS, &c. (MODERN).

2726. PLAQUE. Domestic Employment,, Sacrifice, &c.,
green and white. $4\frac{1}{2}$ in. $\times$ $18\frac{1}{4}$ in.*
Given by R. and G. Tangye.
2727. PLAQUE. Apollo Instructing the Youthful Bacchus,
blue and white. $6\frac{1}{4}$ in. $\times$ $15\frac{1}{2}$ in.*
Given by R. and G. Tangye.
2729. PLAQUE. Orestes and Pylades, blue and white.
 $7\frac{1}{2}$ in. $\times$ $22\frac{1}{4}$ in.* *Given by R. and G. Tangye.*
- 554B. PLAQUE. Achilles delivered to Chiron by Thetis,
blue and white. $6\frac{1}{2}$ in. $\times$ $18\frac{1}{4}$ in.
2722. PLAQUE. The Education of Bacchus, blue and
white. $6\frac{1}{2}$ in. $\times$ $11\frac{1}{4}$ in.*
Given by R. and G. Tangye.
2721. PLAQUE. The Choice of Hercules ("modelled
agreeably to Lord Shaftesbury's idea of repre-
senting this subject"¹), blue and white. $5\frac{1}{2}$ in. $\times$
 $14\frac{1}{4}$ in.* *Given by R. and G. Tangye.*
2774. PLAQUE. An antique Boar Hunt, basalt. $6\frac{1}{2}$ in. $\times$
 $10\frac{1}{2}$ in.* *Given by R. and G. Tangye.*
2775. PLAQUE. The Feast of the Gods, basalt. $6\frac{1}{2}$ in. $\times$
 $10\frac{1}{2}$ in.* *Given by R. and G. Tangye.*
2772. PLAQUE. War of Jupiter and the Titans, basalt.
 $6\frac{1}{2}$ in. $\times$ $9\frac{3}{4}$ in.* *Given by R. and G. Tangye.*
2724. PLAQUE. A classic subject, lilac and white, circular.
 $6\frac{1}{2}$ in.* *Given by R. and G. Tangye.*
2725. PLAQUE. River Gods, &c., blue and white. 21 in.
 $\times$ 6 in.* *Given by R. and G. Tangye.*
- 564B. PLAQUE. Death of a Roman Warrior, basalt.
 $10\frac{1}{2}$ in. $\times$ 19 in.
2773. PLAQUE. Cupids Playing Music, &c., basalt. $11\frac{1}{2}$ in.
 $\times$ $4\frac{1}{4}$ in.* *Given by R. and G. Tangye.*
- 566B. PLAQUE. Priam Begging the Body of Hector,
blue and white. $3\frac{1}{4}$ in. $\times$ 9 in.

¹ So described in Wedgwood's Catalogue of 1787.

PORTRAITS (MODERN).

2719. STUART. Blue and white. $3\frac{3}{4}$ in. $\times$ 3 in.*
Given by R. and G. Tangye.

James Stuart, celebrated traveller, antiquary, architect, and delineator of Athenian architecture (commonly called "Athenian Stuart"), born in London, 1713. At one time gaining a living by painting fans; but having learned Greek, Latin, and Mathematics, he travelled to Italy on foot, and afterwards Greece. F.R.S., and F.S.A. Published the results of his labours in a valuable book, "The Antiquities of Athens," 4 vols. folio. Died 1788.

- 568B. WESLEY. Dark-blue and white. 4 in. $\times$ $3\frac{1}{4}$ in.*
1815 period.* Lent by R. and G. Tangye.

2716. DUCHESS OF DEVONSHIRE. Blue and white. $6\frac{1}{8}$ in.
 $\times$ $4\frac{1}{2}$ in.* Given by R. and G. Tangye.

2715. ALEXANDER. Green and white. $6\frac{1}{2}$ in. $\times$ $4\frac{3}{8}$ in.*
Given by R. and G. Tangye.

2723. MRS. SIDDONS. Lilac and white. 6 in. $\times$ $4\frac{1}{2}$ in.*
Given by R. and G. Tangye.

Sarah Siddons, the celebrated tragic actress, daughter of Roger Kemble, born 1755. First appeared on the London stage, 1775. Died 1831.

2714. PRINCESS DE LAMBALLE. Blue and white. $4\frac{3}{8}$ in.
 $\times$ $3\frac{3}{8}$ in.* Given by R. and G. Tangye.

Marie Thérèse Louise de Savoie Carignan, Princess de Lamballe, born at Turin, 1749. Superintendent of the household of Marie Antoinette. After the flight of the Royal family to Varennes, she departed for England, but hearing of the capture of the Queen, she hastily returned and shared her imprisonment and misfortunes. She was cruelly murdered in September, 1792.

573. DR. FOTHERGILL. Blue and white. $4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in.

2748. PRINCESS OF ORANGE. Blue and white. $4\frac{1}{2}$ in. $\times$ $3\frac{1}{2}$ in.*
Given by R. and G. Tangye.

BUSTS (MODERN).

2717. WASHINGTON. Black basalt bust. $16\frac{1}{4}$ in.*
Given by R. and G. Tangye.

2768. JAMES WATT. Black basalt bust. 15 in.*
Given by R. and G. Tangye.

2789. MERCURY. Black basalt bust. 18 in.*
Given by R. and G. Tangye.
- 578B. JOHN MILTON. Black basalt bust. 13½ in.
579. JOSIAH WEDGWOOD (from the Tomb at Stoke-on-Trent Church). Modelled by Flaxman; white porcelain biscuit, basalt plinth. 19½ in.*
Lent by R. and G. Tangye.

VASES (LATE.)

2715. VASE, basalt, oviform, side handles; encaustic painted with Etruscan ornaments. 15½ in. Made about 1815.*
Given by R. and G. Tangye.
2790. VASES, a pair, basalt, ewer shape; enamelled with flowers in colour. 18 in. Made about 1820.*
Given by R. and G. Tangye.
2786. VASE, basalt, Etruscan shape; encaustic painted figures, &c. 11½ in. Made about 1815.*
Given by R. and G. Tangye.
2751. VASES, a pair, basalt, plain, ewer shape. 7½ in.*
Given by R. and G. Tangye.
2791. VASE, basalt, for rose leaves; enamelled with flowers in colour.* *Given by R. and G. Tangye.*
- 587B. VASE, basalt, lyre shaped. Wedgwood & Byerley period, 1815.
2784. VASE, basalt, with wreaths, medallions, &c., in relief 14 in.*
Given by R. and G. Tangye.
2668. VASE, blue and white, Sarcophagus form, two small vases and covers on top; medallion of Marriage of Cupid and Psyche, &c.*
Given by R. and G. Tangye.

2697. VASE, blue and white; A Sacrifice, &c.; in relief.
4½ in.* *Given by R. and G. Tangye.*
- 593B. VASE, blue and white stoneware, side handles,
reliefs, &c. 9½ in.
- 594B. VASES, a pair, lilac and white, Campana shape;
figures in relief. 11½ in.
2690. PEDESTALS, a pair, blue and white; reliefs of the
Dancing Horns.* *Given by R. and G. Tangye.*
596. VASE, dark-blue and white of large size; Sacrifices
to Pomona and Flora in relief; boar's-head
handles, oak and acanthus leaf ornaments. 25 in.*
Given by R. and G. Tangye.

DÉJEUNER WARE, &c. (LATE.)

2822. BOWL, olive green; flowers in blue relief. Made
about 1815.* *Given by R. and G. Tangye.*
2787. CHOCOLATE POT, enamelled with flowers in colour.
Made about 1820.* *Given by R. and G. Tangye.*
2788. TEAPOT, enamelled with flowers in colour. Made
about 1820.* *Given by R. and G. Tangye.*
2789. TEAPOT, enamelled with flowers in colour. Made
about 1820.* *Given by R. and G. Tangye.*
2792. CREAM EWER, enamelled with flowers in colour.
Made about 1820.* *Given by R. and G. Tangye.*
- 601B. BUTTER COOLER, red porous clay.
2823. SUCRIER, drab stoneware; fruits and flowers in
blue.* *Given by R. and G. Tangye.*
2682. BOWL, lilac and white.*
Given by R. and G. Tangye.
2683. CUP and SAUCER, lilac and white.*
Given by R. and G. Tangye.

CANDELABRA (MODERN).

- 607B. CANDELABRA, a pair, basalt, figures of Tritons; modelled by Flaxman.*
Lent by R. and G. Tangye.
2737. CANDELABRA, a pair, basalt; figures in the form of a Grecian Sphinx.*
Given by R. and G. Tangye.
2738. CANDELABRA, basalt, figure of an Egyptian Sphinx.*
Given by R. and G. Tangye.

CHESSMEN (MODERN).

- 610B. CHESSMEN. A Knight and a Pawn, blue and white.

SPECIMENS DECORATED BY LESSORE.¹

611. EWER and PLATEAU of antique form, painted with a design of Nymphs, &c., by Emile Lessore, in the style of the Italian majolica.*
Lent by R. and G. Tangye.

¹ Emile Lessore, the principal painter of the revived Majolica ware, was an artist of considerable repute. He possessed first-rate abilities, and his work is far superior to many French artists of his day. His style is as broad and original as David Cox and De Wint of the English water-colour school, and is a true revival of the old Raphael majolica of Gubbio Fayence. A well-known painter in oil, he was for many years employed in the Royal Works at Sevres. Having turned his attention to painting on pottery, he succeeded, by the liberal and enlightened aid of Messrs. Wedgwood, in founding a school of decorative art in pottery, which bids fair to be of lasting duration, and in which the works of Rubens, Raphael, Van Loo, Boucher, and other masters, are interpreted so as to render them applicable to fictile purposes. His majolicas have his name written on the painting itself, either in full, "Emile Lessore," or "E. Lessore," or "E. L." Whether in pastoral emblematical, or the nude figure, this artist's productions bear the stamp of originality, and are characterized by great freedom, power of touch, harmonious and rich colouring. Pieces bearing the name of Lessore and the Wedgwood mark were produced between 1859 and 1875. Lessore died at 16, Rue Lepic, Paris, January 26, 1876, aged seventy.

During the investment of Paris, in the French and German war, M. Lessore's house was occupied by German troops. He has inscribed some of the pieces painted afterwards, as follows:—

"Ce plateau était caché dans la cave de la maison de Emile Lessore, à Marlotte, commune de Bougion, France pendant l'occupation de sa maison par les Allemands, 1870-71."



PORTRAITS, &c., BY TASSIE
(IN GLASS PASTE).

612. PORTRAIT BY TASSIE. Lord Charlemont, white
paste. $4\frac{1}{4}$ in. $\times$ $3\frac{1}{4}$ in.*
Lent by R. and G. Tangye.

613. PORTRAIT BY TASSIE. David Dale, signed and
dated 1791, white paste. 4 in. $\times$ $3\frac{1}{4}$ in.*
Lent by R. and G. Tangye.

David Dale, a skilful mechanic, originator of the Lanark Mills, born 1739. From a journeyman weaver, he became a cotton manufacturer on an extensive scale; first in conjunction with Sir Richard Arkwright, afterwards on his own account. By his means employment was given to thousands, old and young; and at the same time he did not neglect their instruction and improvement, but provided teachers and established schools at all his works. Died 1806.

614. PORTRAIT BY TASSIE. Admiral Duncan, signed and
dated 1799, white paste. $3\frac{1}{4}$ in. $\times$ $2\frac{1}{4}$ in.*
Lent by R. and G. Tangye.

Adam Duncan, Viscount Duncan of Camperdown, &c., a gallant and distinguished naval officer, born in Dundee, 1731. Admiral of the Blue, and Commander of the North Sea fleet in 1795. Was with Keppel at the taking of the Havannah, and had a full share in Rodney's victory over the Spaniards, the relief of Gibraltar, &c. Totally defeated the Dutch fleet, off Camperdown, June 11, 1797, capturing eight sail of the line. For this he was created a Viscount with a pension of £3,000 for himself and two next heirs. Died 1804.

615. PORTRAIT BY W. TASSIE. James Tassie, inscribed
"James Tassie, died 1 June, 1790, in his 64th
year." Signed, "W. Tassie." Glass paste.
4 in. $\times$ $2\frac{1}{4}$ in.

616. PORTRAIT BY TASSIE. Lord Nelson, small gem
portrait in coloured paste, mounted in ormolu
mount, with the subject of Diogenes looking for
the honest man.

617. PORTRAIT BY TASSIE. General Dumourier, glass
paste. $3\frac{1}{4}$ in. $\times$ $2\frac{1}{4}$ in.*
Lent by R. and G. Tangye.

Charles François Dumourier, an eminent French general, born at Cambray, 1739. Entered the army early in life, and at the age of twenty-four had received 22 wounds. Succeeded Lafayette in the command of the North. Made a successful stand against the Prussians at Argonne, 1792. Lived in exile in England from 1804 until his death in 1823.

618. PORTRAIT BY TASSIE. Princess Charlotte, daughter of George IV.; relief portrait (as an infant) in coloured paste.*
Lent by R. and G. Tangye.

Charlotte Augusta, daughter of George IV. and Queen Caroline, born 1796, amiable and accomplished Princess. Married Prince Leopold King of the Belgians, 1816. Died 1817, to the intense grief of the nation.

619. PORTRAIT BY TASSIE. The Duke of Reichstadt; portrait (as an infant) in coloured paste.*
Lent by R. and G. Tangye.

Charles Joseph Duke of Reichstadt, only son of Napoleon I. and the Empress Marie Louise, born 1811, and styled "King of Rome," was from infancy of weakly constitution, and died, at the age of 21, in 1832.

620. PORTRAITS BY TASSIE. The Imperial Family of Russia, modelled by the Empress, and made in glass paste by Tassie; gilt frame with eagles, &c.*
Lent by R. and G. Tangye.

621. SMALL CABINET: containing a selection of Cameos and Intaglios from antique gems, in coloured paste, by Tassie.

622. PAPER WEIGHT. Medallion of George IV., mounted in cut glass, by W. Tassie.

- 622A. BADGE OF THE PITT CLUB: Silver gilt, with a small portrait of Pitt, by Tassie.

- 622B. PORTRAIT BY TASSIE. Edmund Burke, glass paste.

Edmund Burke, the great statesman, orator, and political writer, was born at Dublin, 1730. Educated at Trinity College. Settled in London, 1750, and was engaged in literary work. He projected the "Annual Register," and wrote the whole of it for some years; was private secretary to the Marquis of Rockingham, 1765, and the same year entered Parliament, and distinguished himself by his speeches on the great American question, Catholic Emancipation, and Reform. In 1782 he was appointed Paymaster of the Forces, and Privy Councillor. The affairs of India, the prosecution of Warren Hastings, and the events of the French Revolution, were the great subjects of his attention during the following years. His speeches on the opening and conclusion of the impeachment, &c. first occupying four, and the last nine days, were among the grandest efforts of his oratory. He retired from Parliament in 1794, and died at Beaconsfield in 1797. His principal works are the "Inquiry into the origin of our Ideas of the Sublime and Beautiful," published in 1756; "Reflections on the French Revolution," 1790, etc.

- 622C. PORTRAIT BY TASSIE. Sir H. Raeburn, glass paste.

Sir Henry Raeburn, an eminent portrait painter, born in 1786, at Stockbridge, near Edinburgh. Apprenticed to a goldsmith, but turned his talents to painting, and acquired extensive popularity. Received the honour of knighthood from George IV. Died 1823.

- 622D. OVAL FRAME: containing centre portrait in sulphur, and examples of Intaglios and Cameos of the same subjects; by James Tassie.*

Lent by R. and G. Tangye.



SPECIMENS BY TURNER,¹ ADAMS, WOOD,
NEALE, &C., AND OF THE SÈVRES AND
SARRAGUEMINES MANUFACTURE.

623. MUG. Buff terra-cotta, relief of oak leaves, &c.,
glazed and decorated inside; by Turner.
- 624B. TEAPOT. White stoneware, medallions of children,
&c., swan on cover; by Turner.
625. MUG. White stoneware, reliefs of the Marriage of
Cupid and Psyche, silver rim; by Turner.*
Lent by R. and G. Tangye.
2876. EGG CUPS, two. Blue and white jasper; by
Turner.* *Given by R. and G. Tangye.*
627. DÉJEÛNER SERVICE. Blue and white jasper, with
figures of children, &c., in relief. Teapot and
stand, cream ewer and cover, bowl, and cups and
saucers; by Turner.* *Lent by R. and G. Tangye.*
2678. CUP AND SAUCER. Blue and white jasper, with
figures of children, &c., in relief; by Turner.*
Given by R. and G. Tangye.
629. SCENT BOTTLE. Blue and white jasper, oblong,
two medallions of Nymphs, &c., in relief; by
Turner. Gold top.* *Lent by R. and G. Tangye.*
630. SCENT BOTTLE. Blue and white jasper, round,
medallions of Cybele and Venus; by Turner.
Silver top.* *Lent by R. and G. Tangye.*

¹ John Turner, said to have at one time worked with Wedgwood, died at Lane End, 1786. Adams is supposed to be William Adams, of Burslem, who had a pottery there about 1787. Enoch Wood was a potter at Burslem, 1783-1818. Neale was in partnership with Palmer, at Hanley in 1776.

631. JOHN WESLEY. Blue and white jasper; by Turner.
4½ in. x 3½ in.*
Lent by R. and G. Tangye.
2669. OVAL PEDESTAL. Blue and white jasper, reliefs of France, Peace, Art, and Labour; by Turner.*
Given by R. and G. Tangye.
633. JUG. Blue and white jasper, reliefs of Nymphs, &c., under arches, and floral ornaments; by Adams. Old silver rim.*
Lent by R. and G. Tangye.
634. VASE. Dark-blue and white jasper, leaf and flower ornaments, &c.; by Adams.*
Lent by R. and G. Tangye.
635. JUG. White stoneware, reliefs of Cupids, &c.; by Adams. Old silver rim.
636. CYLINDERS. Blue and white jasper, with groups of classic figures, for mounting as Candelabra; by Adams.*
Lent by R. and G. Tangye.
- 636A. TEAPOT AND SUCRIER. Painted black, &c., by Hollins.
- 636B. FLOWER POT and SAUCER. Blue and white jasper. Medallions of figures, representing Seasons, &c., in compartments, by Adams.*
Lent by R. and G. Tangye.
637. FRAME, oval (oblong), containing thirteen blue and white medallions: A Muse before the bust of Voltaire, Turner; Capture of a Centaur, E. Wood; Venus and a Dolphin, E. Wood; Cupid and a Lion, Turner; Floating Nymph, Turner; &c.*
Lent by R. and G. Tangye.
639. ADAM CLARKE. Dark-blue and white; by Enoch Wood. 5 in. x 4½ in.*
Lent by R. and G. Tangye.

Adam Clarke, LL.D., Theologian and Orientalist, born in Ireland 1762. Studied at Wesley's School at Kingswood, Bristol. At the age of 18 became a travelling preacher and continued so for twenty years. Published a Commentary on the Bible, which occupied him fifteen years; a Biographical Dictionary; Memoirs of the Wesley Family; and many other works. Died of Cholera, 1832.

2771. DAVID GARRICK. Basalt; Neale & Co. $12\frac{1}{4}$ in. x $9\frac{3}{4}$ in.*
Given by R. and G. Tangye.
641. HOMER. Basalt; Neale & Co. $12\frac{1}{4}$ in. x $9\frac{3}{4}$ in.
642. VASES, a pair. Basalt, ewer shape, leaf ornaments; probably Neale. 9 in.
2764. KETTLE. Basalt, with masks, and reliefs of figures dancing, &c.; by Birch. Marked B & W.*
Given by R. and G. Tangye.
644. PORTRAIT. Probably Emperor of Germany (Joseph II. of Austria, 1741-1790). Blue and white, circular; Sèvres manufacture, 1790-1805. Ormolu frame.*
Lent by R. and G. Tangye.
645. PORTRAIT. Male, looking left. White, circular; Sèvres manufacture, 1790-1805.*
Lent by R. and G. Tangye.
646. PORTRAIT. A Soldier in Armour. Blue and white, circular; Sèvres manufacture, 1791-1805.*
Lent by R. and G. Tangye.
647. CUP and SAUCER. Blue and white, decorated with reliefs in the manner of Wedgwood; Sèvres manufacture, 1790-1805.*
Lent by R. and G. Tangye.
2839. VASE. Brown glazed stoneware, leaves, &c., in buff; female figure on cover. Probably made at Sarreguemines. $12\frac{3}{4}$ in.*
Given by R. and G. Tangye.
- 649A. CUP AND SAUCER. Blue and white. Neale & Co.*
Lent by R. and G. Tangye.





MODELS BY FLAXMAN, &c.

650. ORIGINAL MODEL OF VICTORY, by John Flaxman, R.A. In clay. 31 in.*

Lent by R. and G. Tangye.

651. ORIGINAL MODEL OF THE STATUE OF TELFORD, by John Flaxman, R.A. In clay, on shaped pedestal, with views of the Pont-y-Cysylltau Aqueduct and Menai Bridge. 30½ in.*

Lent by R. and G. Tangye.

Thomas Telford, distinguished civil engineer, born in Eddale, 1757. Began life as a shepherd, but at the age of 14 was apprenticed to a stonemason. The Ellesmere Canal was his first great work. He constructed over one thousand miles of roads in Scotland, in the course of which were also over twelve hundred bridges. He constructed numerous canals, bridges, roads, not only in England but abroad. The Menai suspension bridge, one of his most important works, was erected about 1826. The St. Katharine's Docks, London, 1828. Died at Westminster, 1831.

652. WAX MEDALLION. Head of a child, oval, by John Flaxman, R.A. 3¼ in. × 2¼ in.

2720. WAX MEDALLION. Male portrait (unfinished), by John Flaxman, R.A.

2710. WAX MEDALLION. Sir Isaac Newton (with the Comet), by John Flaxman, R.A.*

Given by R. and G. Tangye.

655. TERRA-COTTA. Flaxman's sister, by John Flaxman, R.A. 4½ in. × 3½ in.*

Lent by R. and G. Tangye.

656. FRAME containing six medallions of wax designs from the antique, two medals, and head of a child; by John Flaxman, R.A.*

Lent by R. and G. Tangye.

657. ORIGINAL MOULD PORTRAIT OF FLAXMAN, by himself, and a modern Wedgwood medallion from the same.
658. ORIGINAL WAX DESIGN. Black and white children embracing. Designed by William Hackwood. Pottery frame.* *Lent by R. and G. Tangys.*
-
659. MEDAL, Bronze. Portrait of John Flaxman, R.A., by Weigall.
660. MEDAL, Bronze. Portrait of James Watt, by Chantrey.
661. MEDAL, Silver. Portrait of William Pitt. Used as a badge by the Wolverhampton "Pitt Club." 1813.
662. IVORY CARVING, OF "NETSUKI," shaped as a fir-cone. The interior representing figures, a stork, &c., in a landscape. Japanese work.
663. MEDALLIONS, Two. A surface of gold in relief on tortoiseshell, each inscribed "Vue de Marseille, Fontaine St Jean, Execué sur la tour par Compingie, tourneur du Roi à Paris. D'après le Tableaux original de M. Vernet, peintre de sa Majesté." French work, Louis XV. period.* *Lent by Richard Tangys.*
- 663A. MEDALLION. Portrait of Henri IV. A surface of gold, in high relief on tortoiseshell. French work, Louis XV.
664. SNUFF BOX. Oval, pressed horn, with a portrait of Queen Anne. Given by Alderman Sawbridge-worth to the celebrated John Wilkes.
665. ETUI. Moss agate, scroll shaped, mounted in chased gold, &c. Contains folding scissors, knife, &c. French work, Louis XVI.* *Lent by Richard Tangys.*
666. BOX. Tortoiseshell, inlaid with silver; containing a small glass bottle. - Soho work.

668. VASE. Ewer shape, formed of agate with relief of Leda and the Swan in silver gilt. Old Florentine work.
669. OVAL BOX. Onyx, mounted in gold, with flowers in relief of coloured stones. From the collection of the Right Honorable W. E. Gladstone.*
Lent by Richard Tangye.
670. FORK. Silver, folding into a mother of pearl handle.
671. SPOONS. Two, in silver, combining fork and toothpick; dated 1687 and 1695. German work.
672. BONBON BOX. Circular, made of a composition imitating jaya, gold mounts and inscription "Marque d'Amitie." French work, Louis XVI.
673. TOOTHPICK BOX. Ivory, mounted in gold, with a Sepia drawing of Abelard and Heloise.
674. ETUI. Tortoiseshell, inlaid with mother of pearl and silver; containing knife, rule, bodkin, bottle, &c. Made at Soho.
675. BONBON BOX. Steel, with gold mounts, with a blue and white Sèvres medallion, Time and Cupid. French work, Louis XVI.
676. ETUI. Ormolu, with raised flowers in silver; containing spoon, tweezers, knife and fork, scissors, &c. French work, Louis XV.*
Lent by Richard Tangye.
677. KEY. Antique, in wrought and chased steel.
678. KEY. Silver, chased; with monogram, double L, crown, &c.
679. KEYS. Metal, chased; with crown and monogram - "F. R." Worn by the Court Chamberlains. Danish work, about 1780.

680. LACE TAG. Steel. Made by John Bunyan, when a prisoner at Bedford.
681. PORTRAIT. Oliver Cromwell, modelled in composition; inscribed "OLIVAR-CROMWELL AN: D: 1658."
682. PORTRAIT. Cornelius de Witt, carved ivory medalion, high relief.
683. POTTERY BOX. Round, with a screw lid; printed with black transfers of engravings, satirizing Buonaparte.
2842. BAS-RELIEF. Female at a tomb; bronzed on the surface. Belonged to Thomas Bentley, Wedgwood's partner. *Given by R. and G. Tangye.*
685. MUG. Brown glazed stoneware, made at Nottingham; incised ornament, and inscription "Sarah Hole Nov^r ye 17th 1720"
686. BOWL. Fayence, painted with the Taking of the Bastille; inscribed "La prise de la Bastille, a la bravoire des citoyens du Fauborg St. Antoine et des gardes françoises le 14 Juillet 1789" French, probably Sceaux.
687. PLATE. Fayence, painted, and inscribed "Les sans Culottés 1793." French, probably Sceaux.
688. PLATES, TWO. Fayence, painted, and inscribed "Je terrasse les Aristocrates." French, probably Sceaux. 1791 and 1792.
689. PLATE. Fayence, painted with a sword, and a crozier inscribed "Nous jouers de malheur," and a spade "Le plus fort l'emport." French, probably Sceaux.
- 689A. WAX PORTRAIT. "Monsieur," brother of Louis XVI.; black frame.

- 689B. KNIFE AND FORK. Antique. Agate handles, silver gilt mounts, &c. German manufacture.
- 689C. CUP AND SAUCER. Moss agate.
- 689D. ENAMEL BOX. On copper. Battersea.
- 689E. ENAMEL BOX. On copper. Battersea.
- 689F. ENAMEL BOX. On copper. Bilston.
- 689G. SCENT BOTTLE. In form of a frog; silver and pearls, jewelled. French, Louis XVI.*
Lent by Richard Tangye.
- 689H. SCENT BOTTLE. Cut glass, silver mounts, enamel inscription, &c. Probably made at Soho.
- 689I. ROUND BOX. Tortoiseshell, mounted with inscription in steel, silver, &c. French, Louis XVI.*
Lent by Richard Tangye.
690. MINIATURE PORTRAIT OF JOHN WESLEY. Gold mount.
691. SILVER MEDAL of the Royal National Institution for Preservation of Life from Shipwrecks. 1824. Designed by John Flaxman, R.A.*
Lent by R. and G. Tangye.
692. SILVER ACADEMY MEDAL, inscribed, "To Mr. John Flaxman, junr., for a model of an Academy figure, 1769."*
Lent by R. and G. Tangye.
693. SILVER MEDAL. With a Welsh inscription, "FUDYL I JOHN FLAXMAN, R.A. AM GYNDEB Y BATHODYN. HWN. MAI 22, 1822."*
Lent by R. and G. Tangye.
694. PORTRAIT OF FLAXMAN AS A YOUTH. Modelled by himself. Oval, bronze gilt.*
Lent by R. and G. Tangye.

695. GOLD MEDAL OF THE SOCIETY OF ARTS, inscribed,
"To J. Flaxman, Esq., R.A., MDCCCVII. For
the design of this medal."*
Lent by R. and G. Tangye.
696. GOLD "PALLET" OF THE SOCIETY OF ARTS, in-
scribed, "Given to Mr. John Flaxman, aged 13,
New Street, Covent Garden, for model in clay.
Class 100. 1769."* *Lent by R. and G. Tangye.*
697. GOLD "PALLET" OF THE SOCIETY OF ARTS, in-
scribed, "Given to John Flaxman, aged 14
years. First premium for a basso relievo in clay.
Class 120. 1770."* *Lent by R. and G. Tangye.*
699. MODELLING TOOLS used by John Flaxman, R.A.*
Lent by R. and G. Tangye.



BIRMINGHAM:

GEO. JONES AND SON, TOWN HALL PRINTING OFFICES, 87-89, EDMUND STREET.